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ESTRELLA

·Comic·Opera·in·Three·Acts·

·Written·by·

WALTER PARKE

·Composed·by·

LUSCOMBE SEARELLE

·New·York·

WM. A. POND & CO., 25 Union Square

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ESTRELLA;

AN ORIGINAL COMIC OPERA

In Three Acts.

WRITTEN BY

WALTER PARKE,

Joint Author of "Les Manteaux Noirs."

COMPOSED BY

LUSCOMBE SEARELLE.

NEW YORK:
Wm. A. Pond & Co., 25 Union Square,
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ESTRELLA.

To his dear mother, Mrs. HARRIETT PULLMAN SEARELLE, of The Cust, New Zealand, this work is affectionately dedicated by her son, LUSCOMBE SEARELLE, London, June 6, 1882.

CAST OF CHARACTERS.

COUNT POMPOSO DI VESUVIO... ..... *A Venetian General, betrothed to Estrella*
PHYLLOXERA..... .... *An Impoverished Vine Grower, Father of Estrella*
THE DOGE OF VENICE..... *A Model of Justice and Dignity*
SIGNOR LORENZO..... *A Young Advocate, in love with Estrella*
GIOVANNI TOMMASO..... ..... *Major Domo to the Count*
TARTARELLA..... ..... *Mother to Estrella, a strong-minded woman*
BRIGETTA..... ..... *Companion to Estrella, in love with the Count*
ESTRELLA..... ..... *Betrothed to the Count, but in love with Lorenzo*
VIOLETTA..... .....
HENRIETTA..... .....
NOTARY..... ...

Chorus of Peasants, Soldiers, Wedding Guests, Moorish Pirates, Lawyers, &c.

Scene—VENICE. **Period—RENAISSANCE.**

ARGUMENT.

ACT I.

ESTRELLA, the Daughter of PHYLLOXERA, an impoverished vine-grower, is in love with LORENZO, a young advocate, but compelled by her parents to marry LORENZO's kinsman, COUNT POMPOSO DI VESUVIO, whose wealth and position render him a more eligible match. The Count, however, has some doubts of his bride's affection for him, and he resolves to test it by disappearing the day after the wedding, and returning in disguise, making it appear that he has been kidnapped by Barbary Corsairs, and then killed, or sold into slavery. He confides this scheme to his *Major Domo*, but it is overheard by BRIGETTA, companion to ESTRELLA. BRIGETTA reveals the plot to LORENZO, who, desperate at losing his lady love, determines to forestall it by having his rival seized at once. In this he is assisted by several of his friends, who disguise themselves as Moorish pirates, and carry off the Count immediately after the marriage ceremony.

ACT II.

We now find ESTRELLA as Countess, living with her parents in the Palace of COUNT DI VESUVIO, whose sudden disappearance has caused great excitement. LORENZO's friends, the sham Algerines, have delivered the bridegroom into the hands of real pirates, and by this time no one knows what has become of him. ESTRELLA, though relieved by the absence of an uncongenial spouse, is anxious as to his fate, and distressed at her own uncertain and equivocal position. In the midst of this, the Count, who is not only alive, but has purchased his release, carries out his original plan by returning, disguised as a Hebrew money lender. ESTRELLA does not recognize him, and to test her affection he gives her a touching account of his own death. As he is supposed to be old and poor, he enters her service in a "confidential capacity," but is employed in menial offices, and altogether treated as of no consideration. LORENZO and ESTRELLA's parents look down upon him, and make themselves at home in his house in a manner that naturally arouses his indignation. BRIGETTA, who has penetrated his disguise, is the only person who sympathizes with him. His anger reaches a climax when he sees LORENZO formally betrothed to ESTRELLA. The COUNT thereupon declares himself, to the general consternation, and the DOGE is called upon to decide the claims of the rivals.

ACT III.

The DOGE and Council assemble to try the case of the COUNT DI VESUVIO, who demands his bride and property. But it appears that, by the law of Venice, any one who has given himself out to be deceased, is thereby dead in law, and thence it is argued that the Count can no longer be recognized as a living man. Estrella, assisted by Lorenzo, pleads, on the ground of this legal fiction, to be released from the marriage contract, while Brigetta undertakes to be counsel on the Count's side. It is at length decided that Count Pomposo, although dead in law, shall be recognised and restored to his position, on condition of his relinquishing his claim to Estrella; matters are thus satisfactorily arranged, and all ends happily.

Produced at the Prince's Theatre, Manchester, England, under the management of Mr. John Hollingshead, May 14, 1883.

Produced at the Gaiety Theatre, London, England, under the management of Mr. John Hollingshead, May 24, 1883.

Produced at the Folies Dramatiques Theatre, London, under the management of Mr. Francis Fairlie, June 6, 1883.

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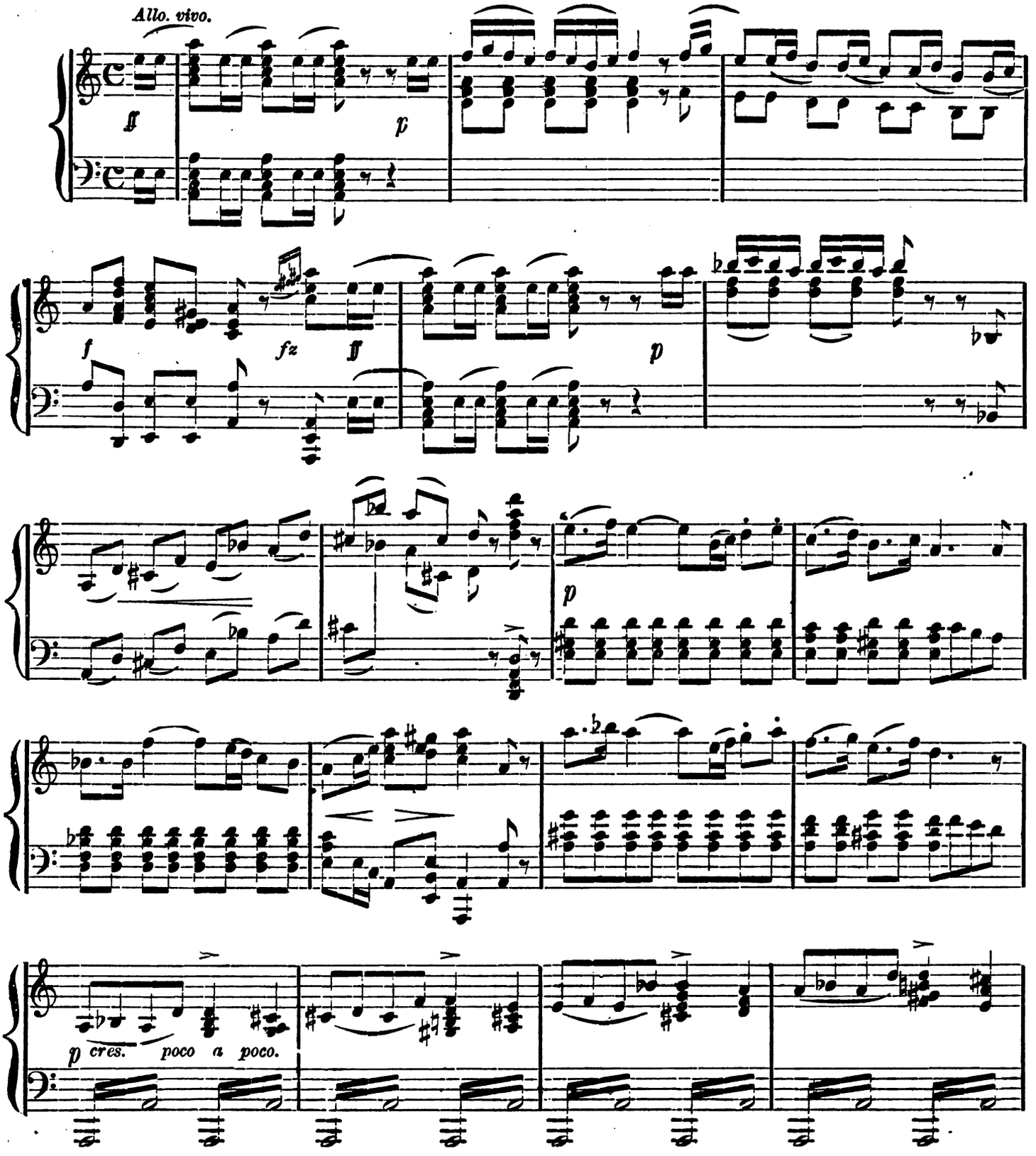
ESTRELLA,

OVERTURE.

Written by WALTER PARKE. Composed by LUSCOMBE SEARELLE.



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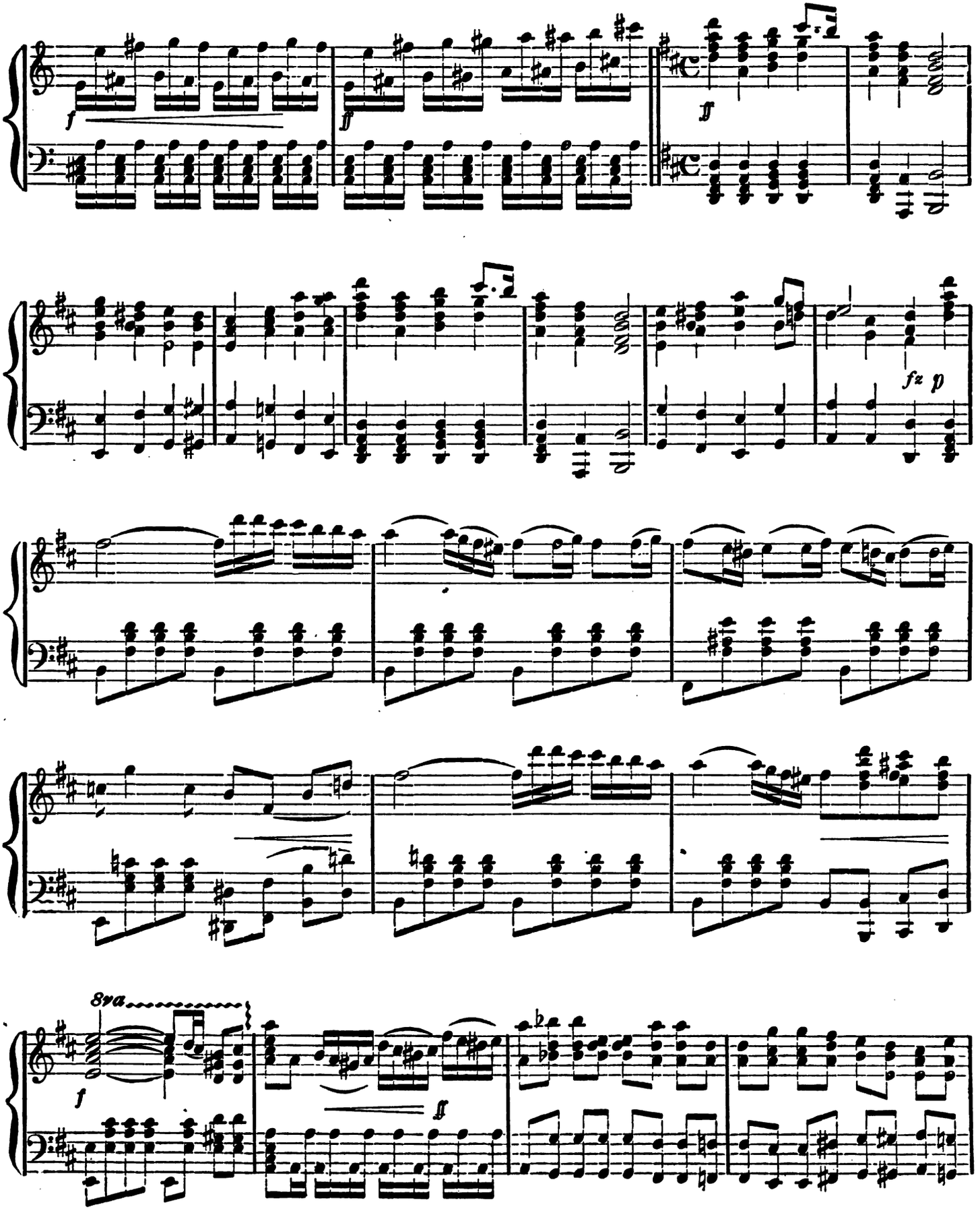

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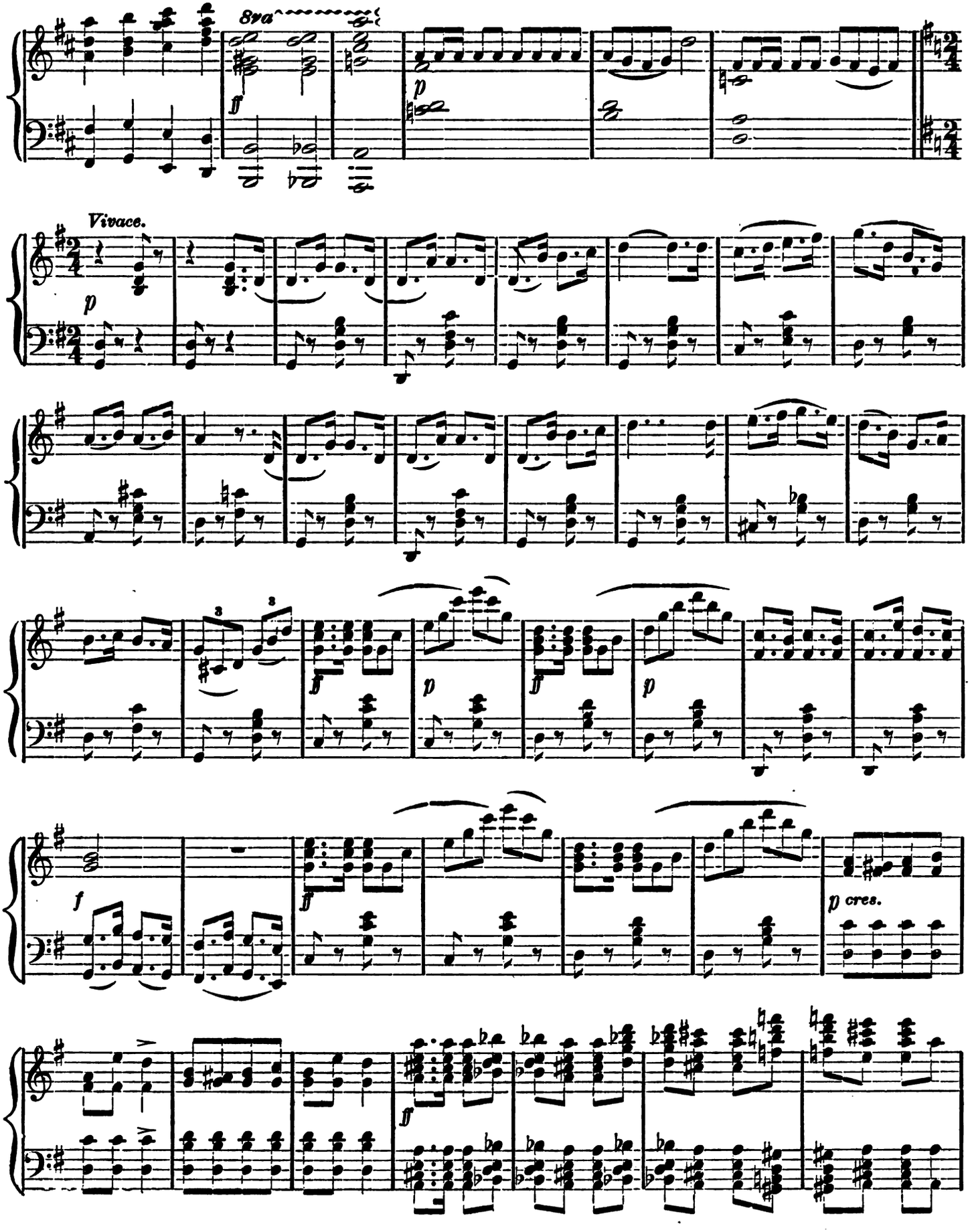

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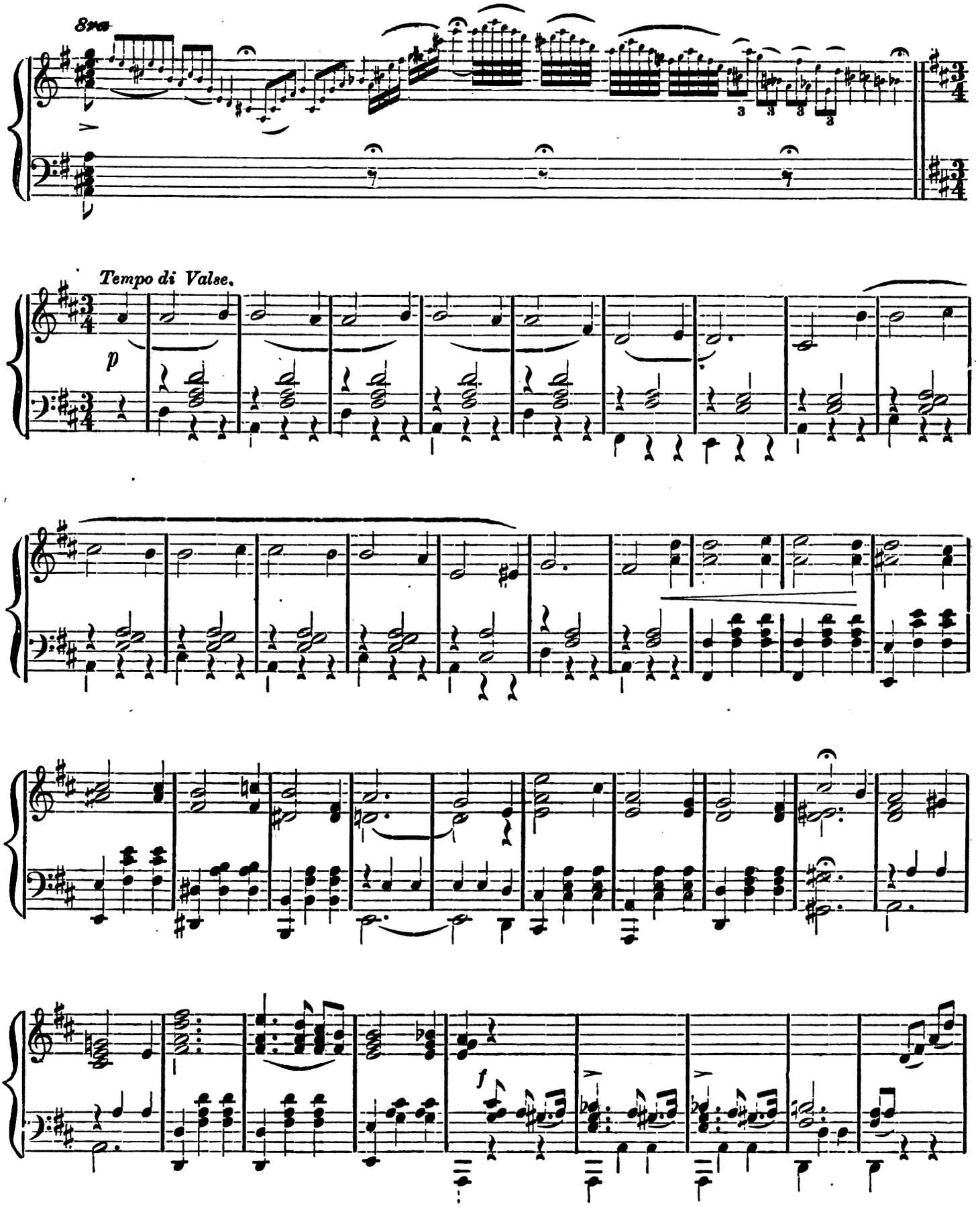

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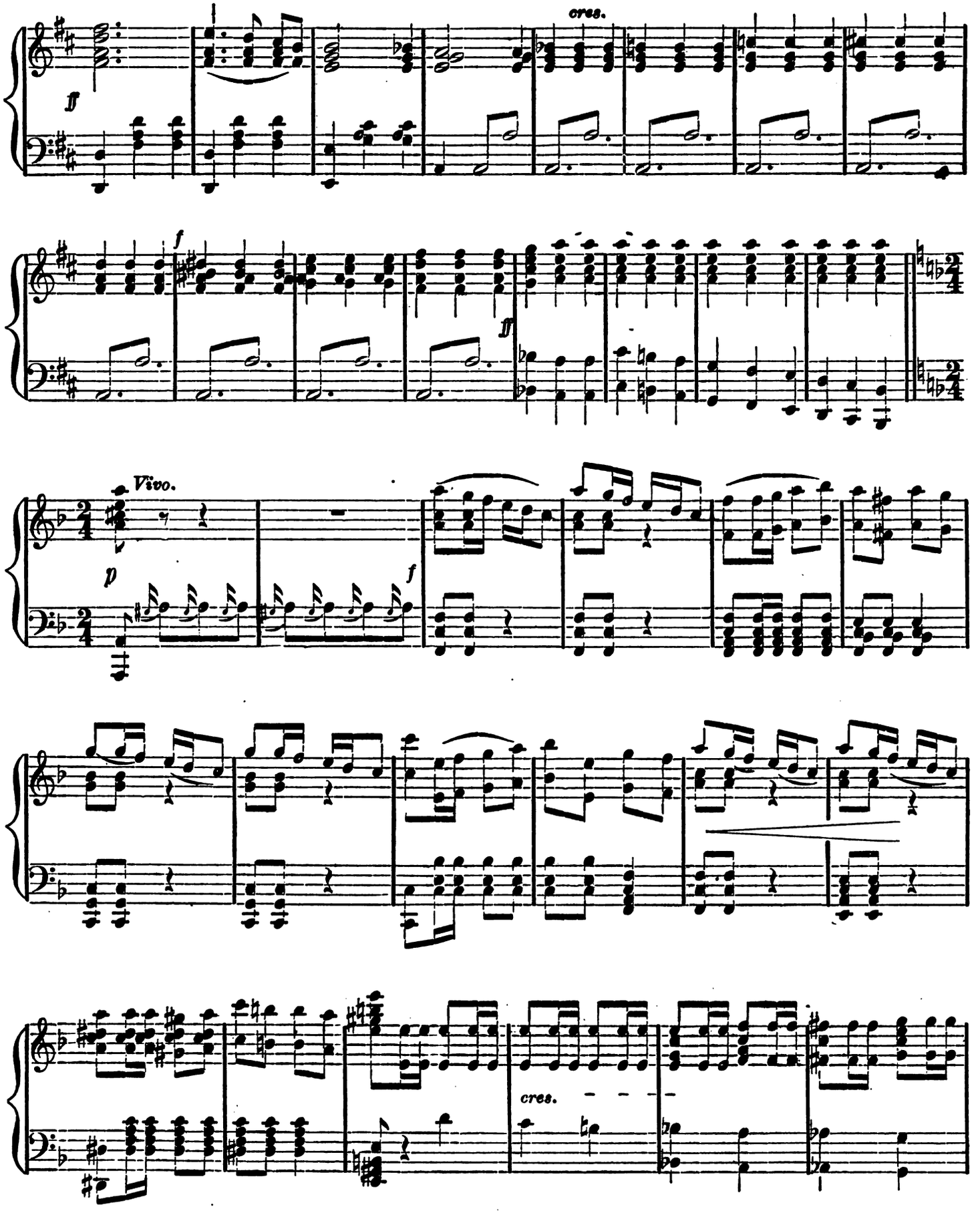

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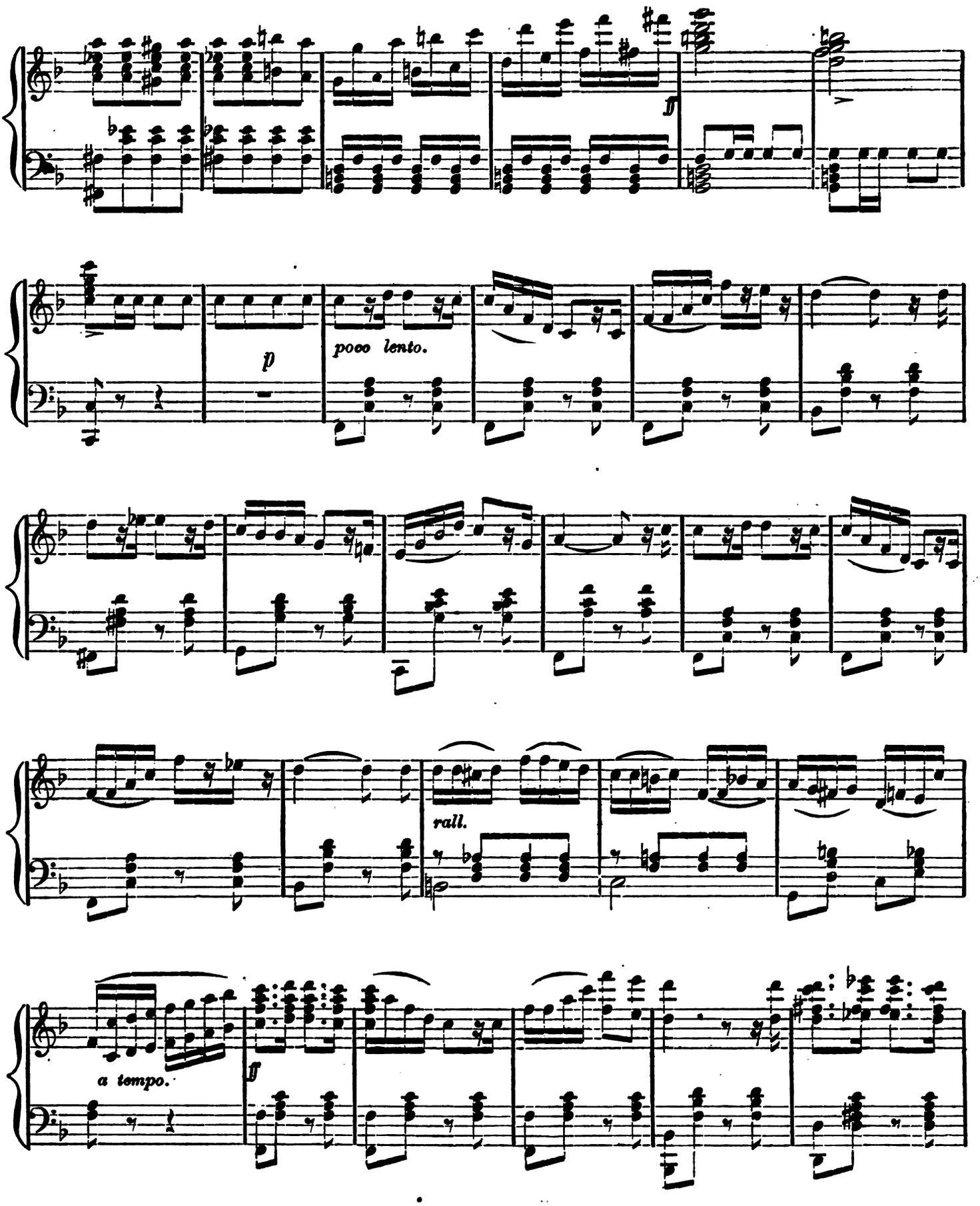

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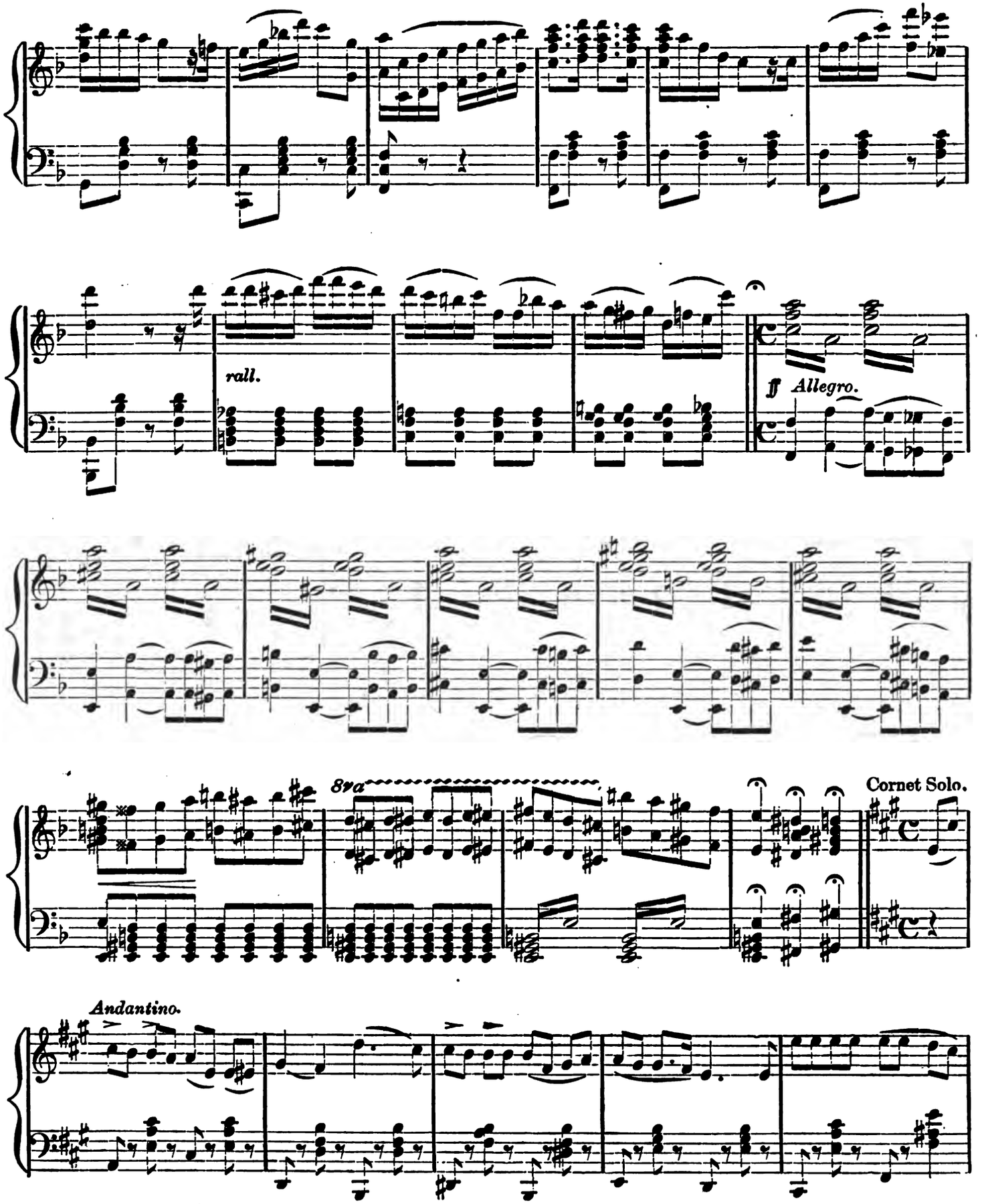

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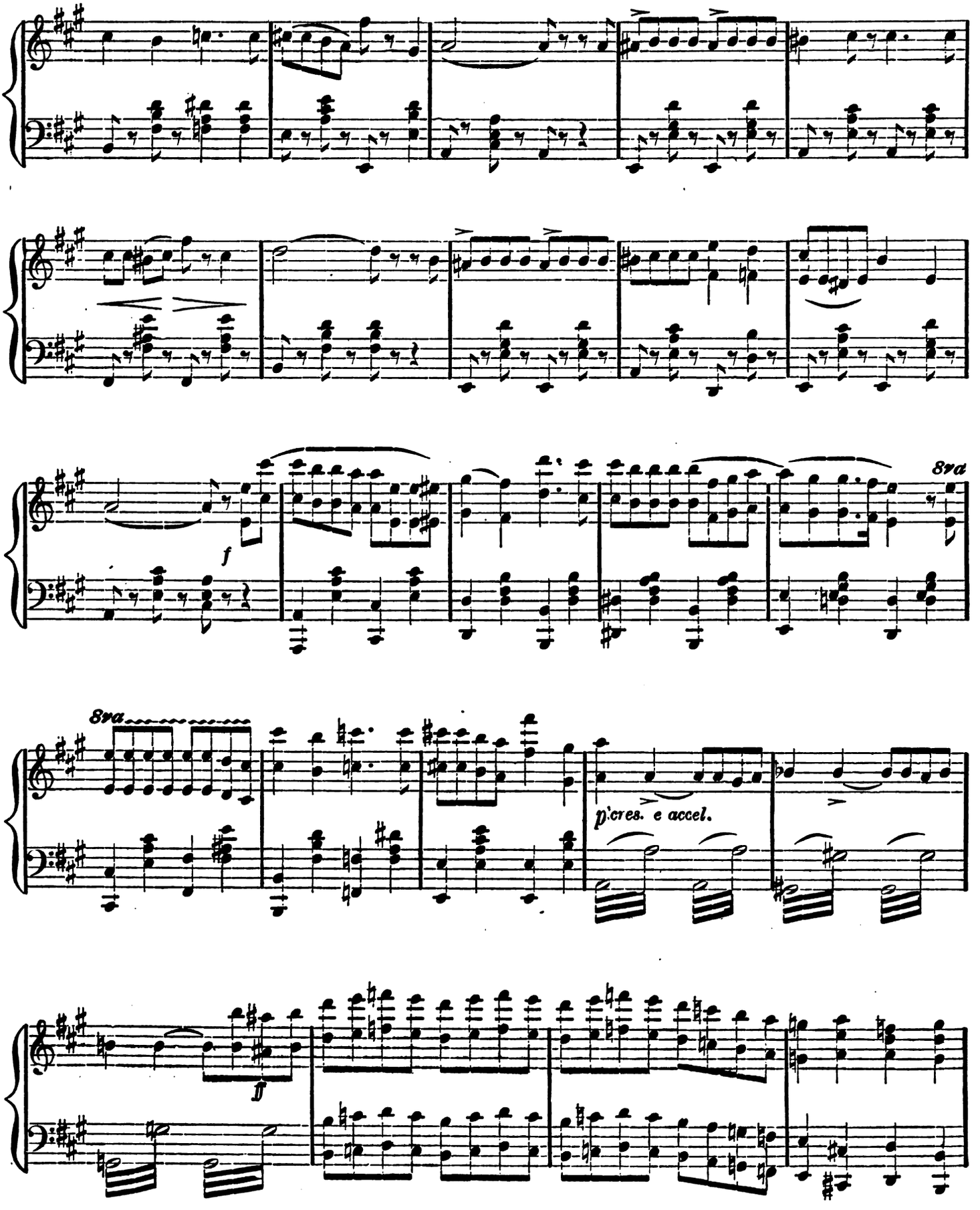

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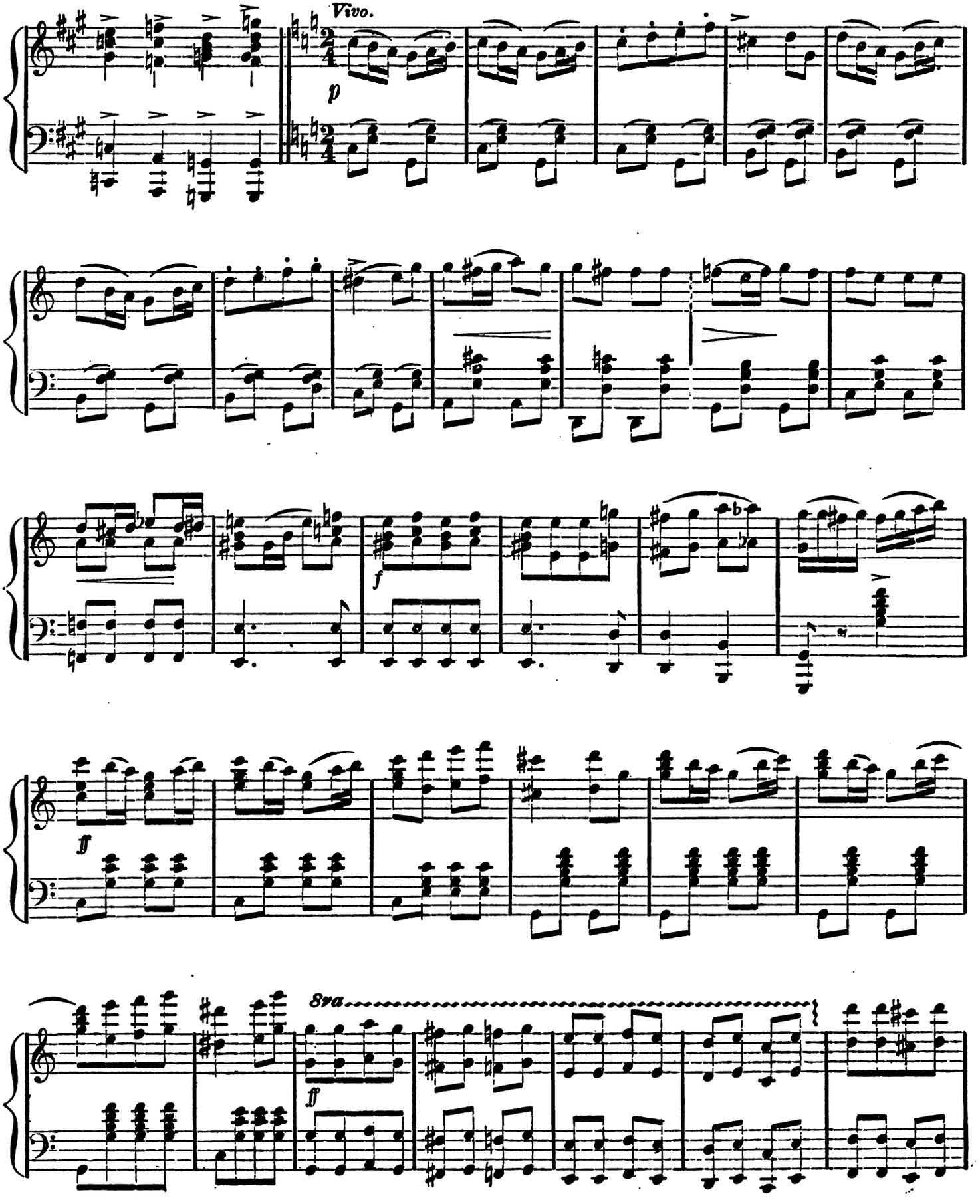

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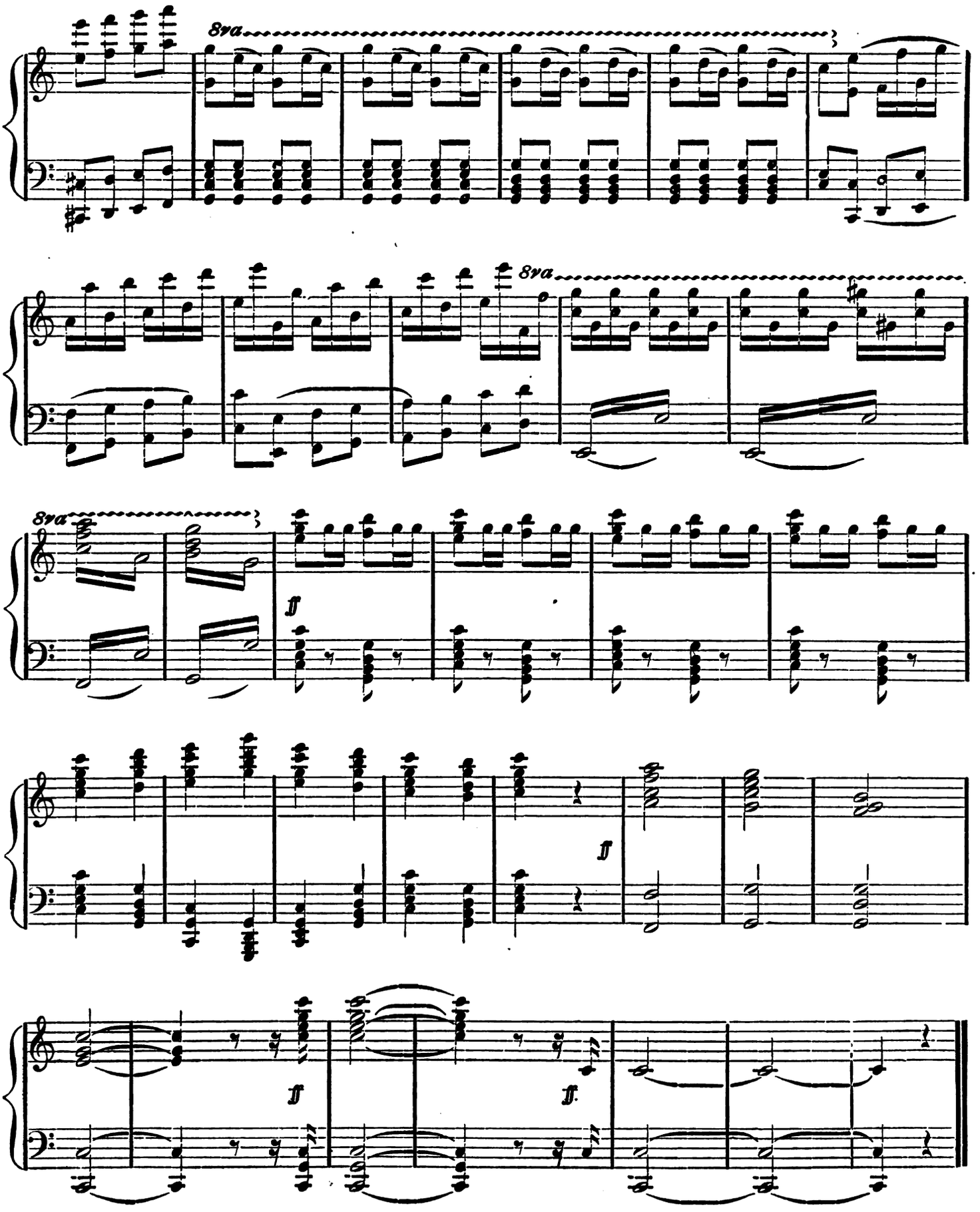

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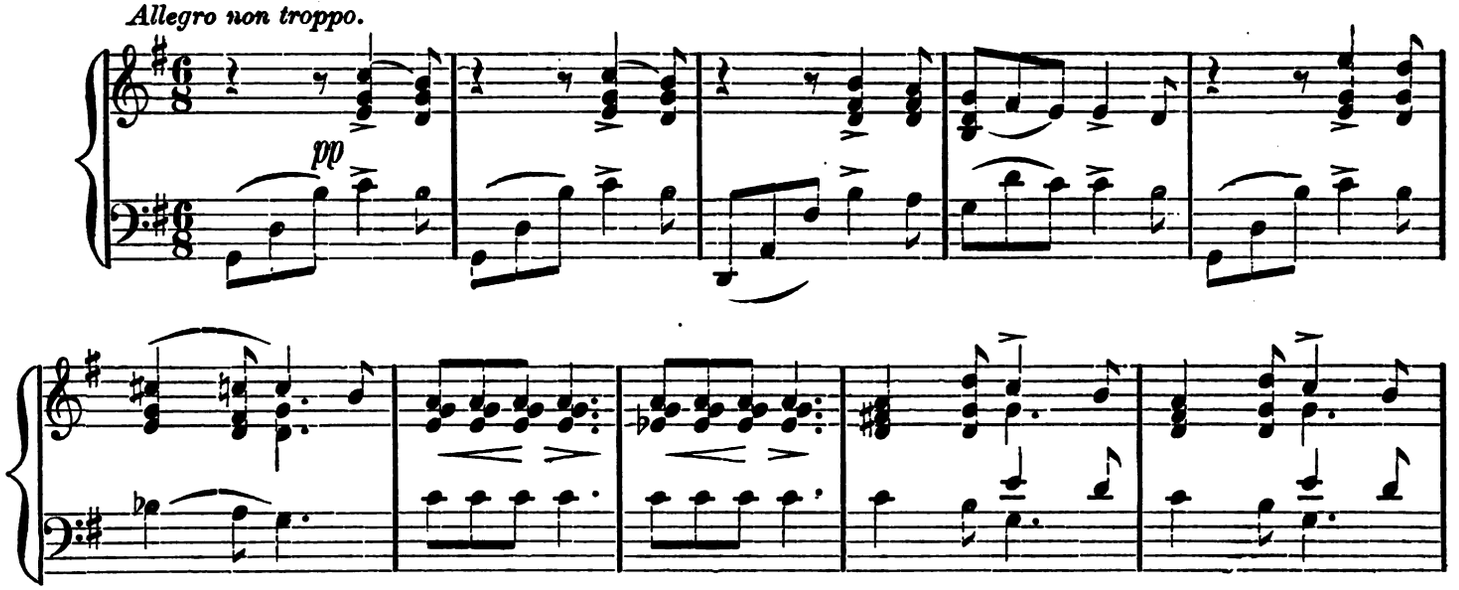
ACT I.

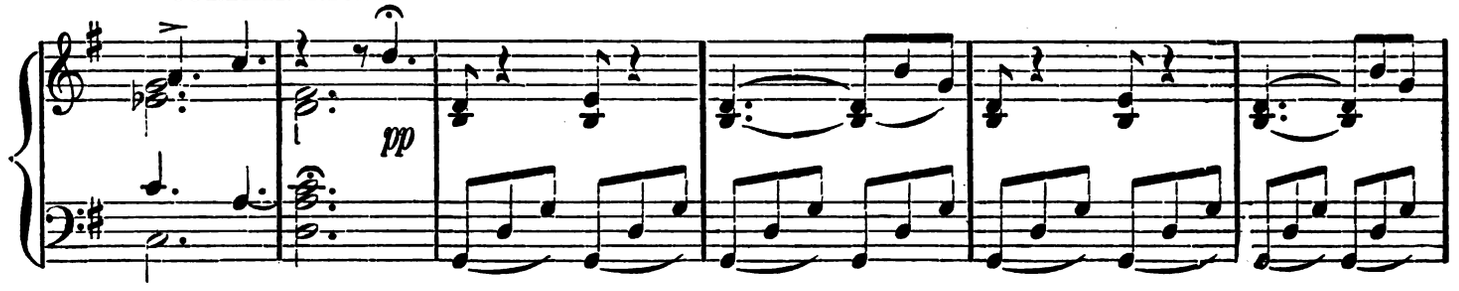
FAR O'ER THE MOON-TIPPED SEA.

No. 1. OPENING CHORUS. (Barcarolle.)

Allegro non troppo.

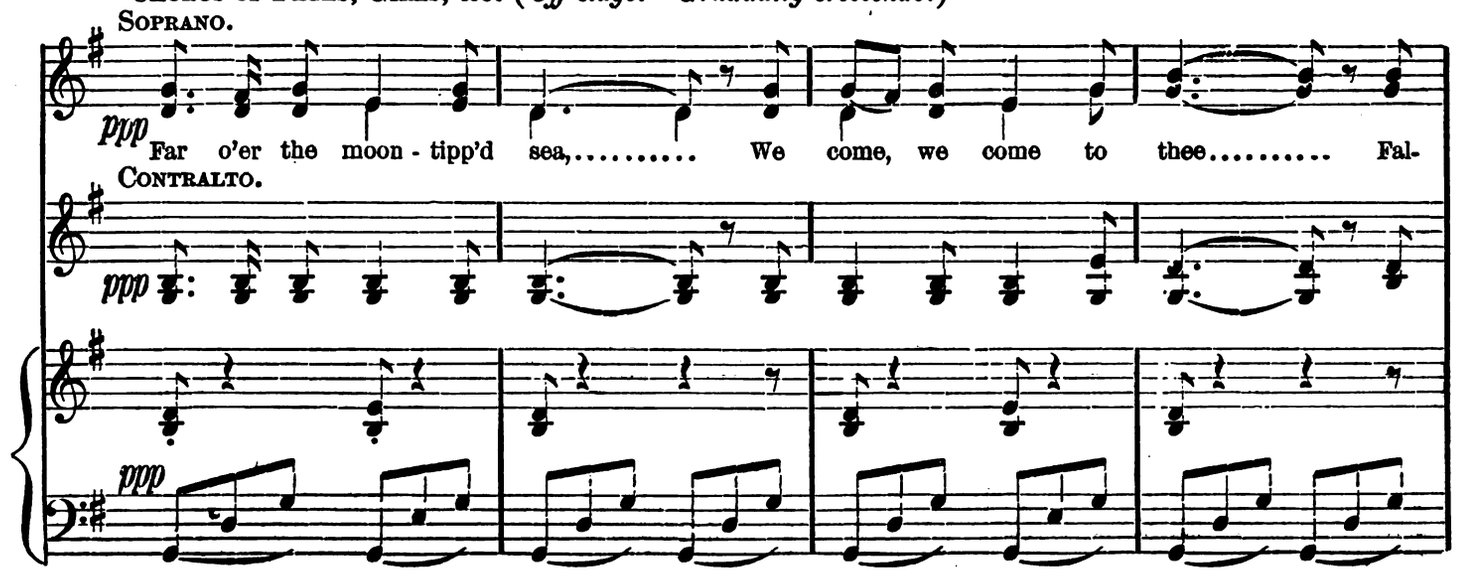


CURTAIN RISES.



CHORUS OF PAGES, GIRLS, &c. (*Off stage. Gradually crescendo.*)

SOPRANO.



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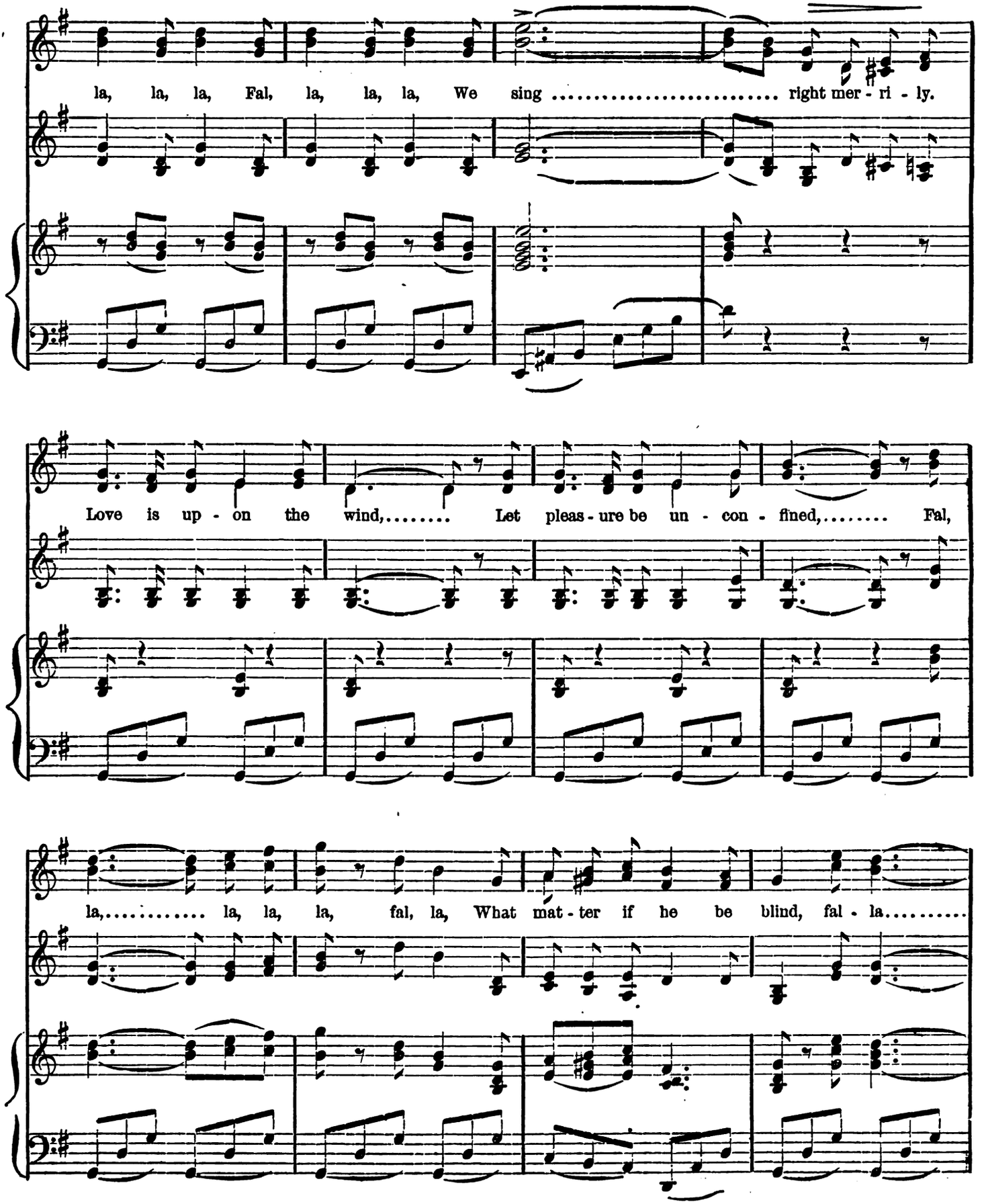

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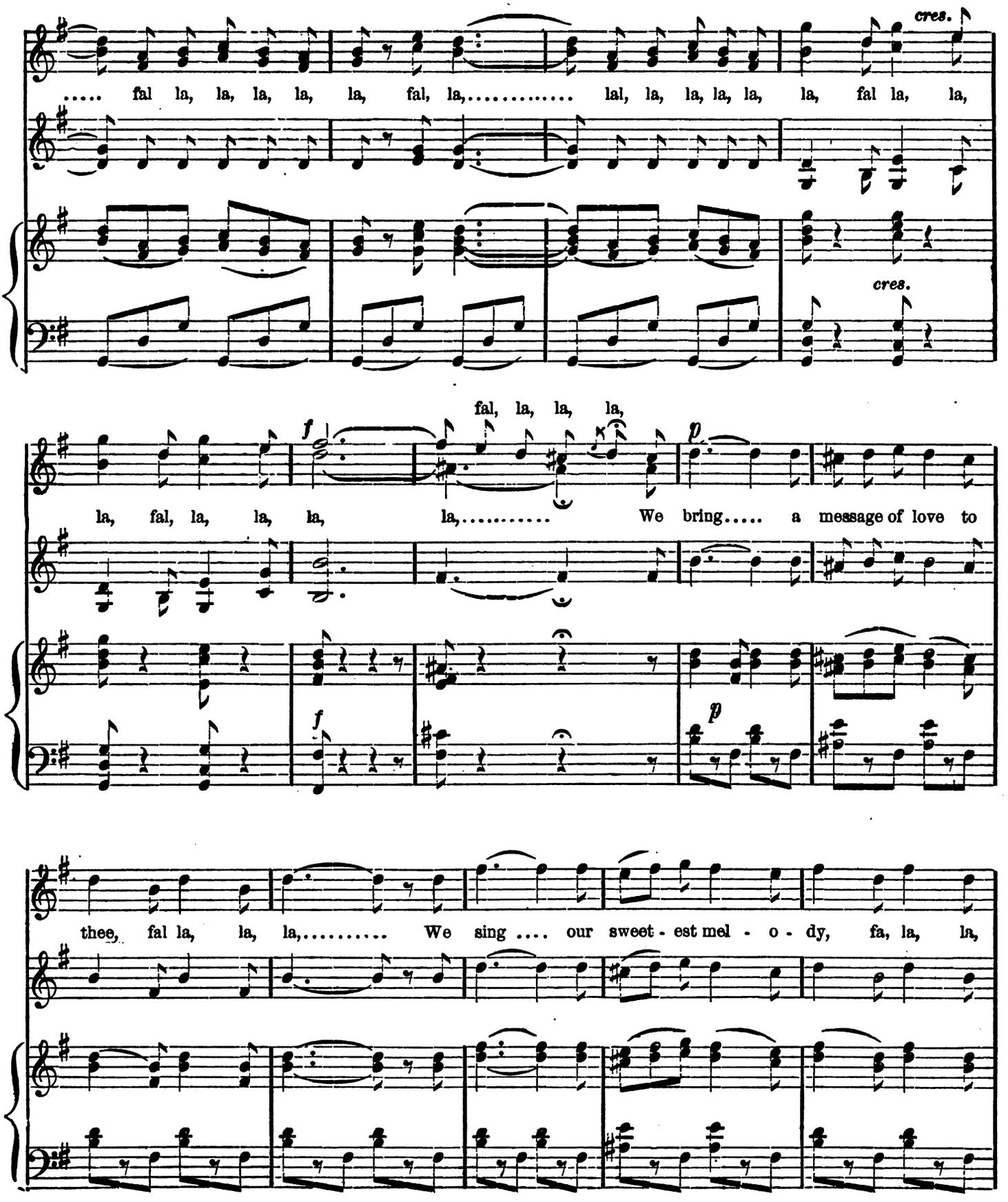

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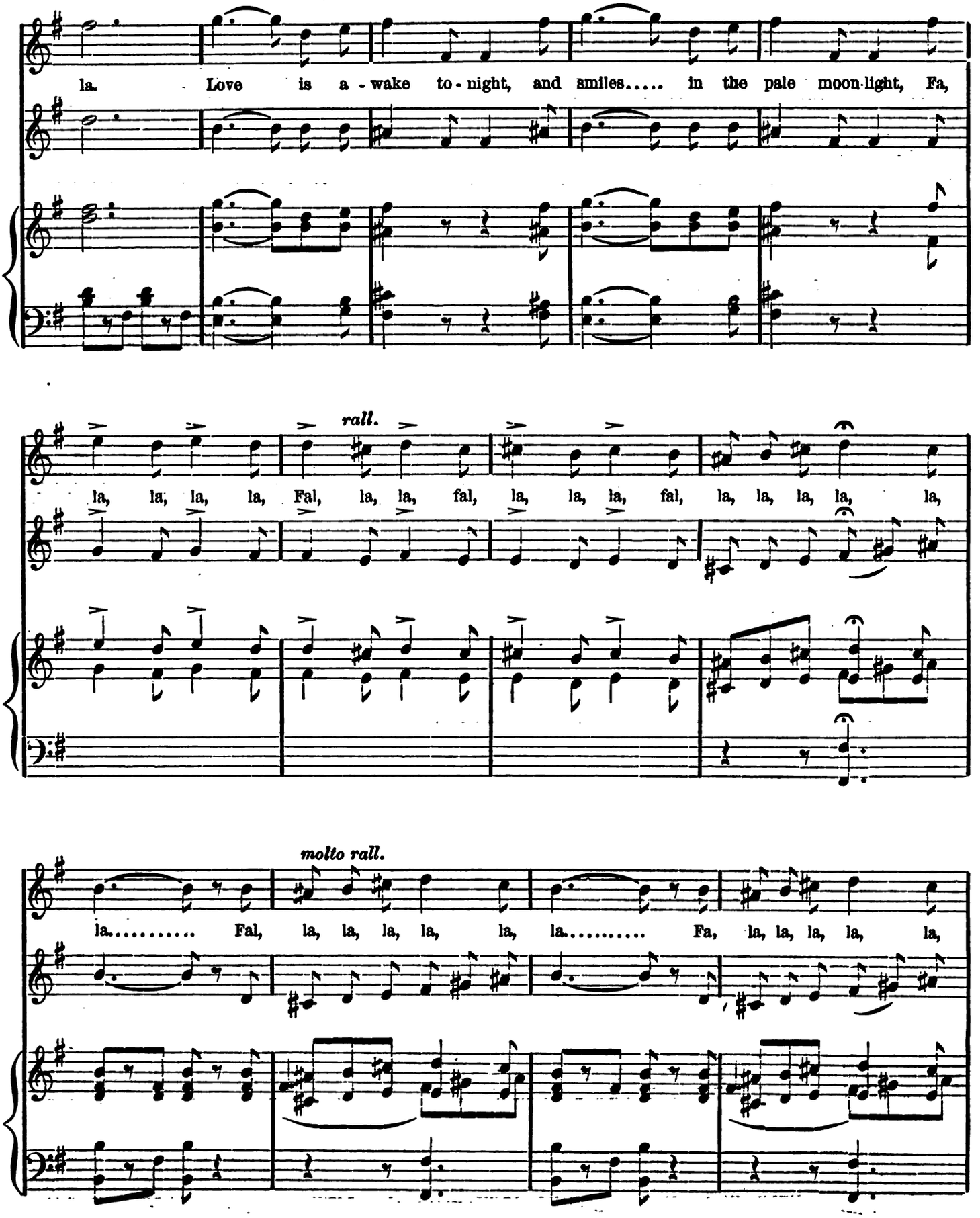

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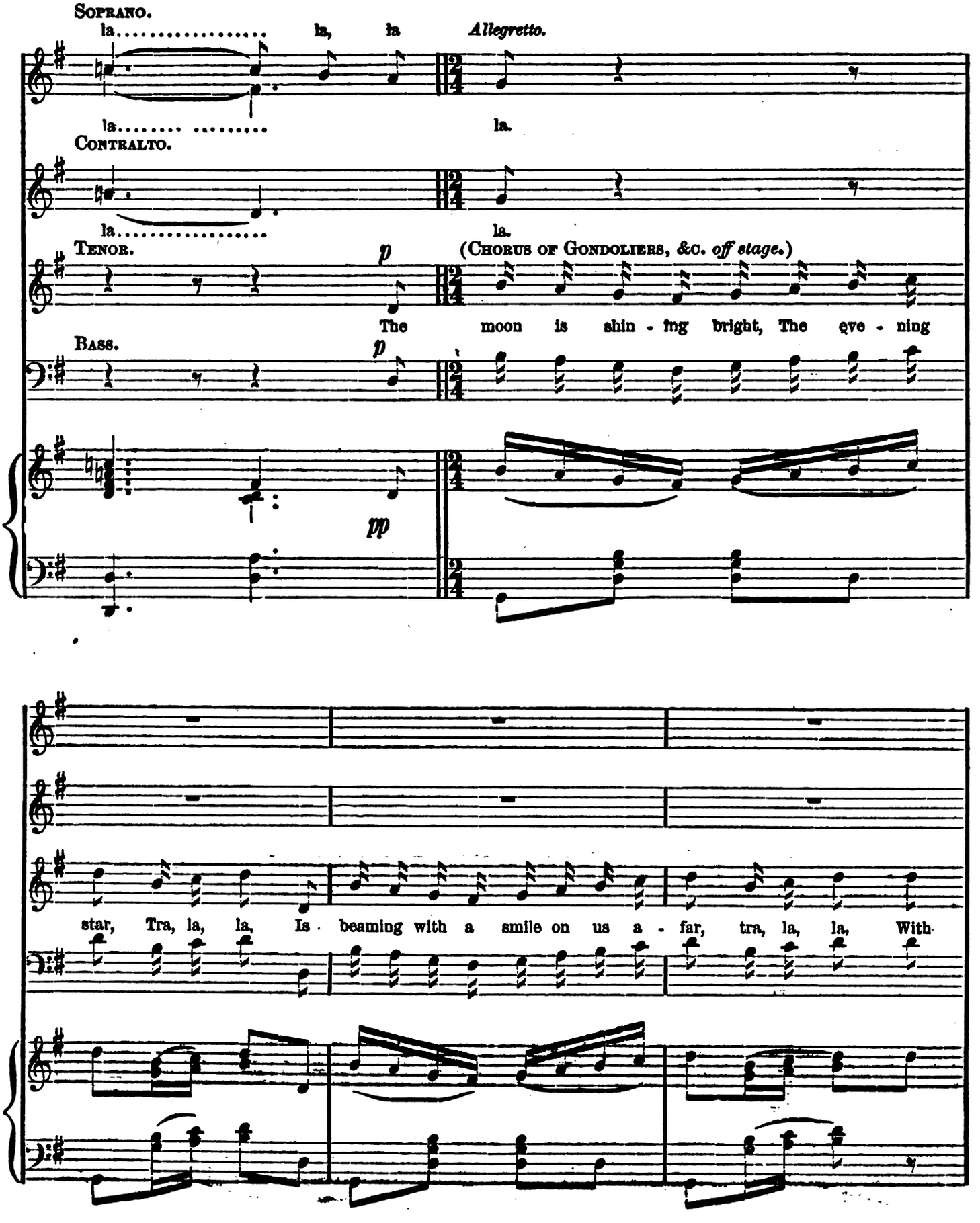

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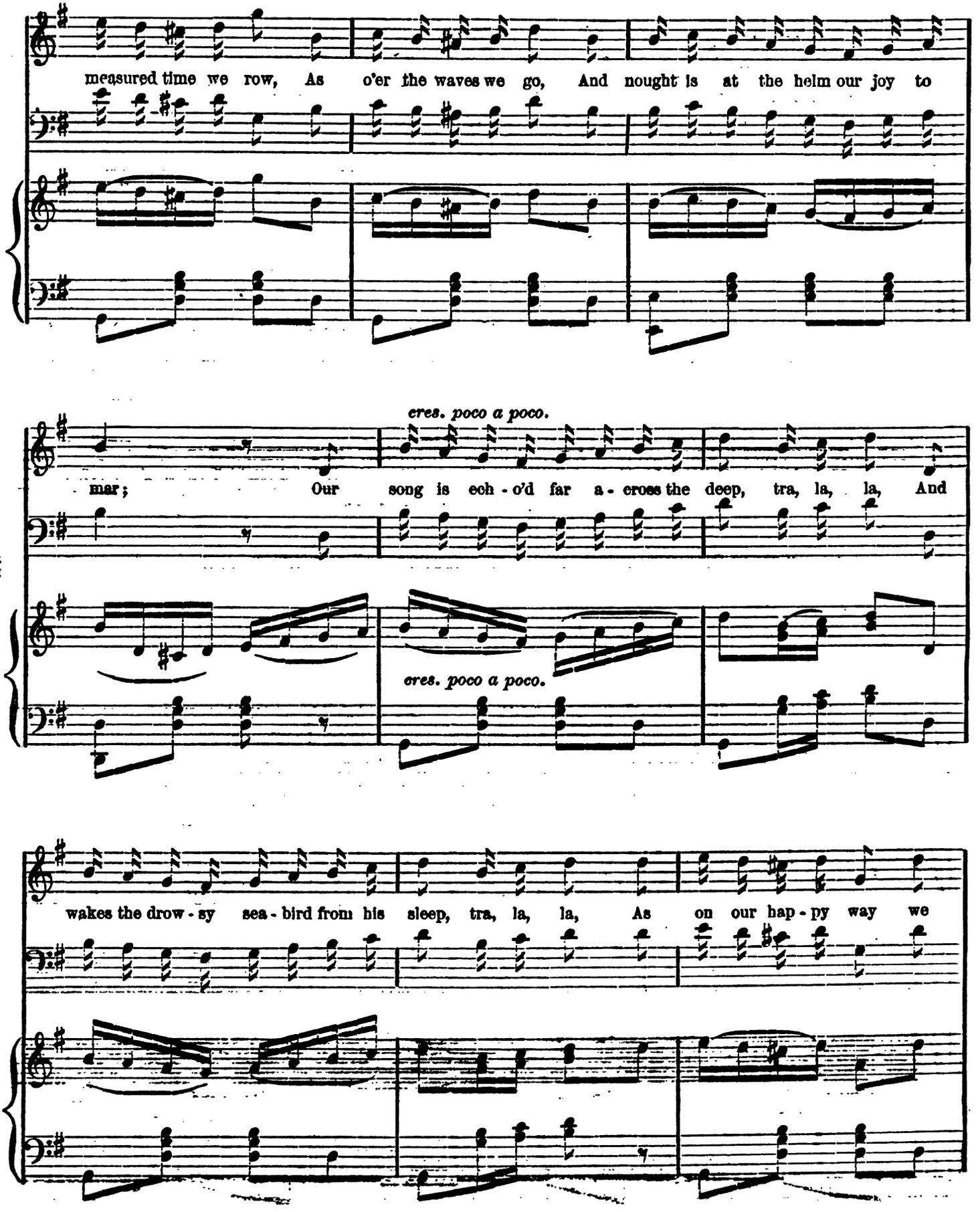

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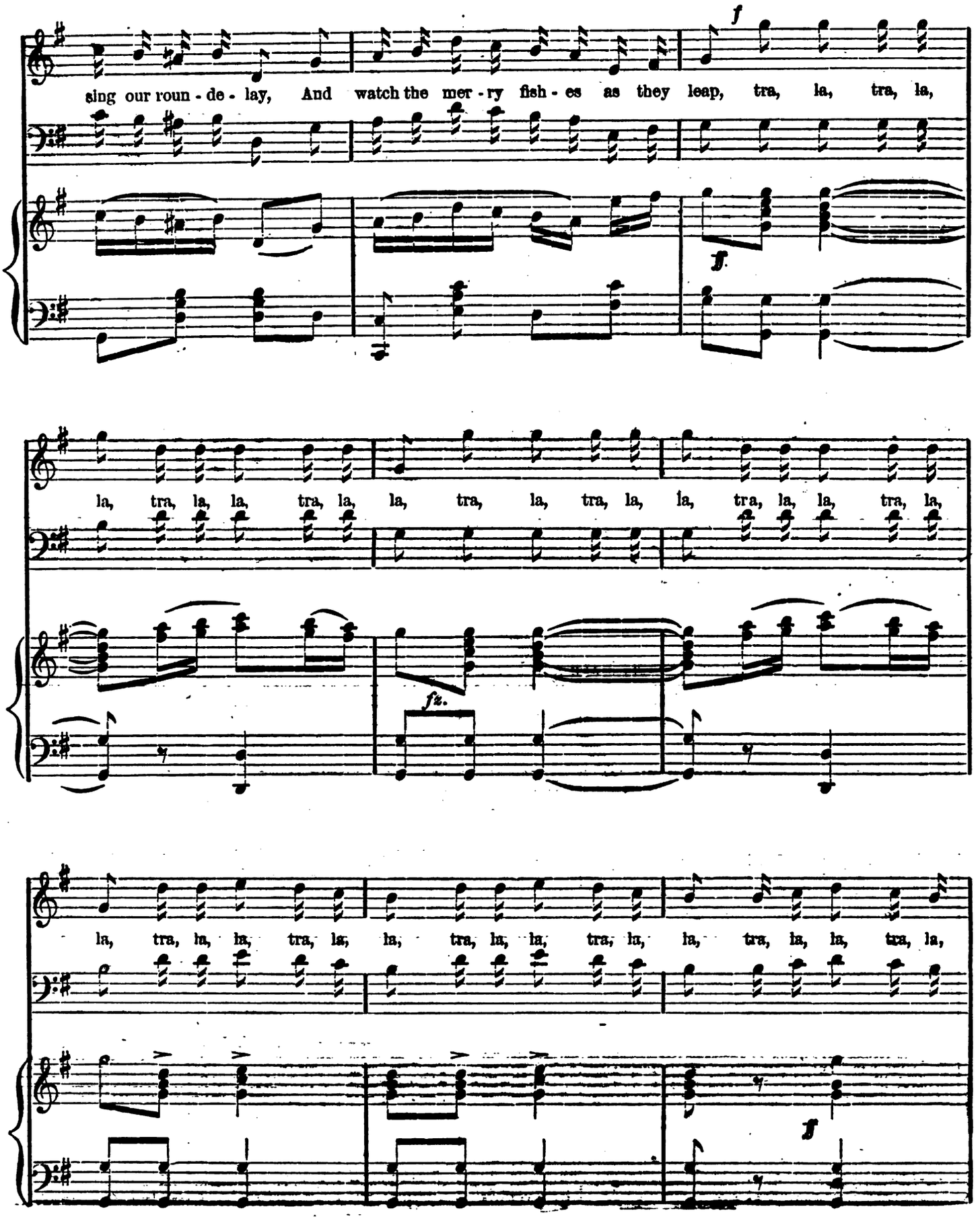

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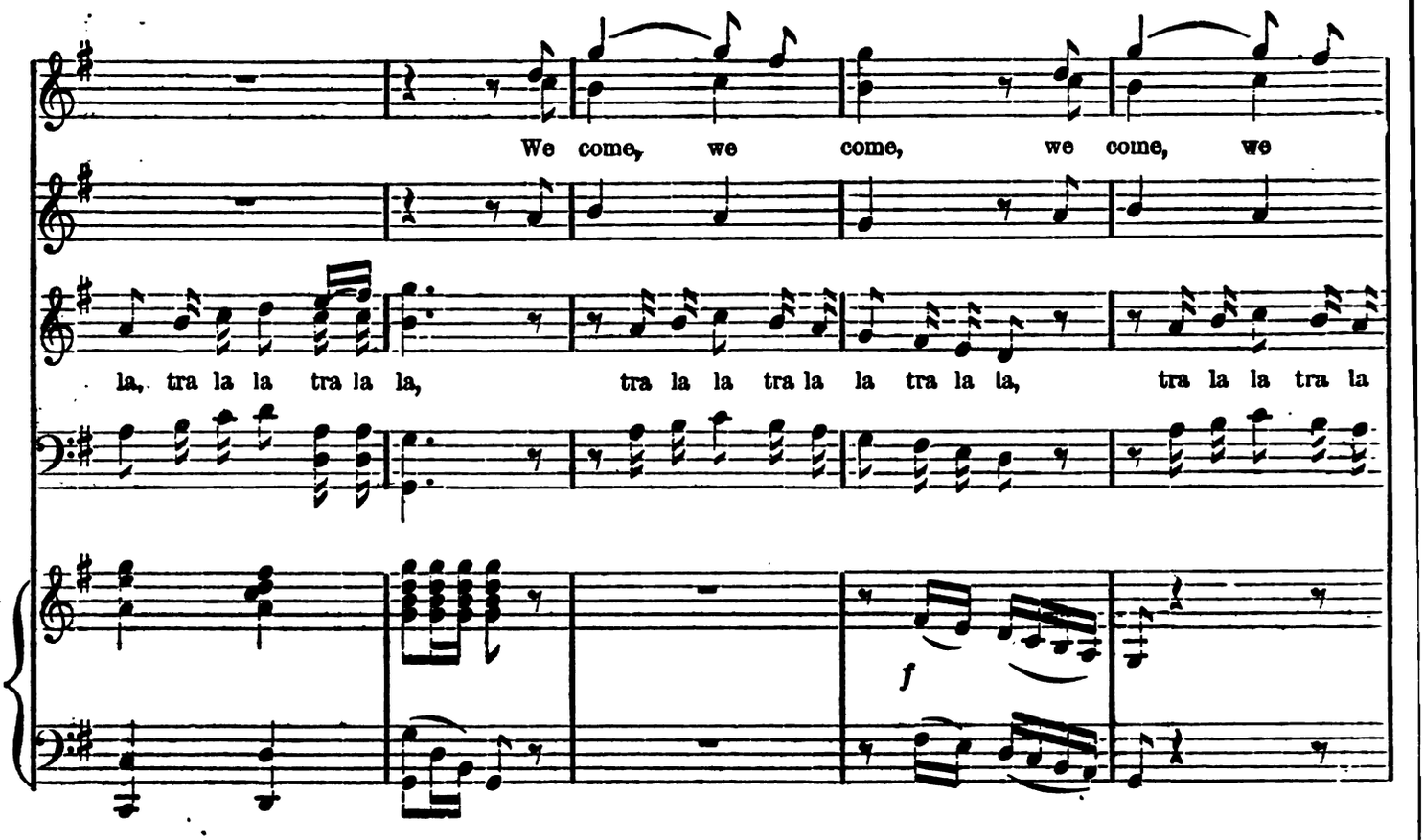
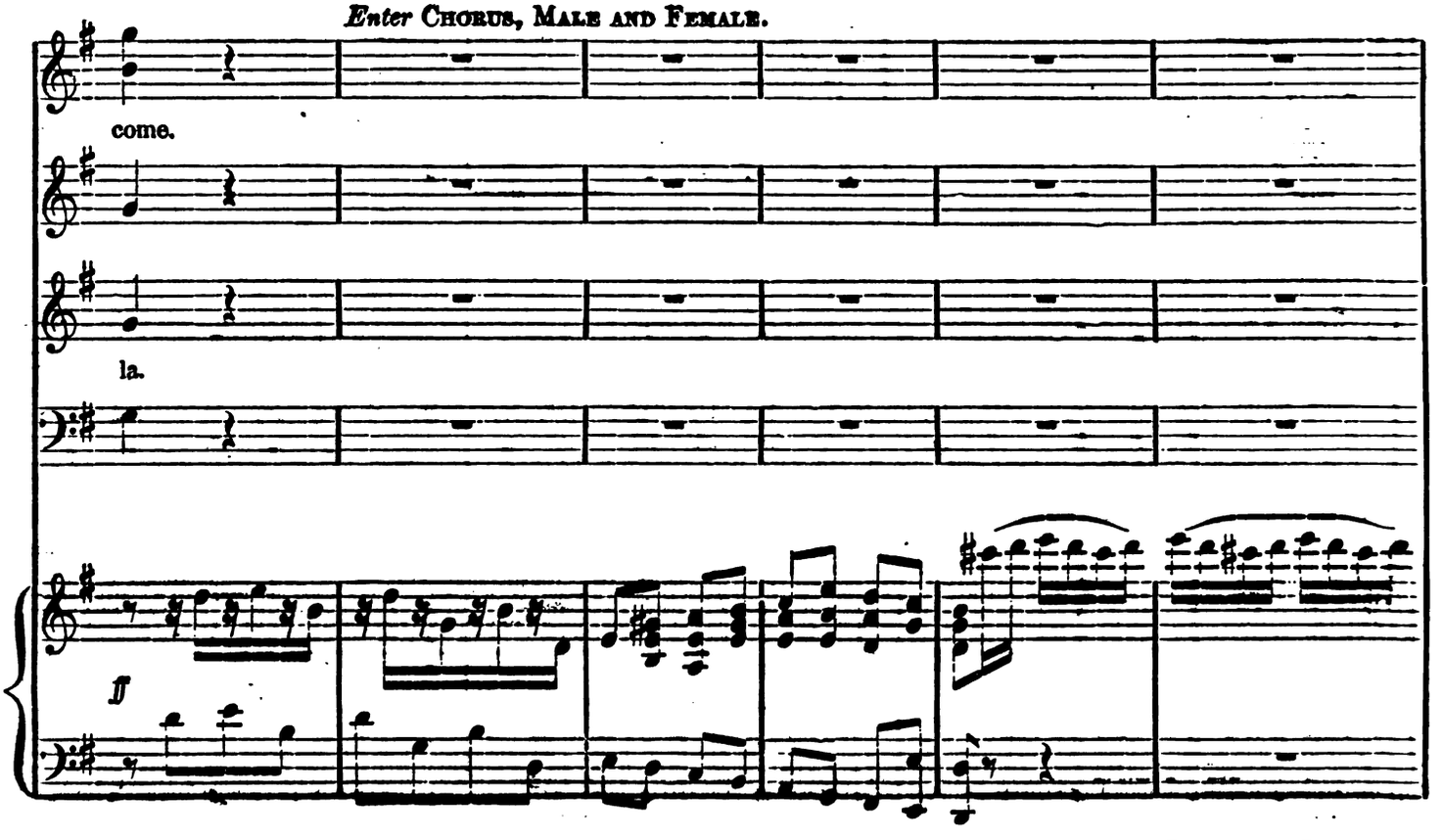


Enter CHORUS, MALE AND FEMALE.



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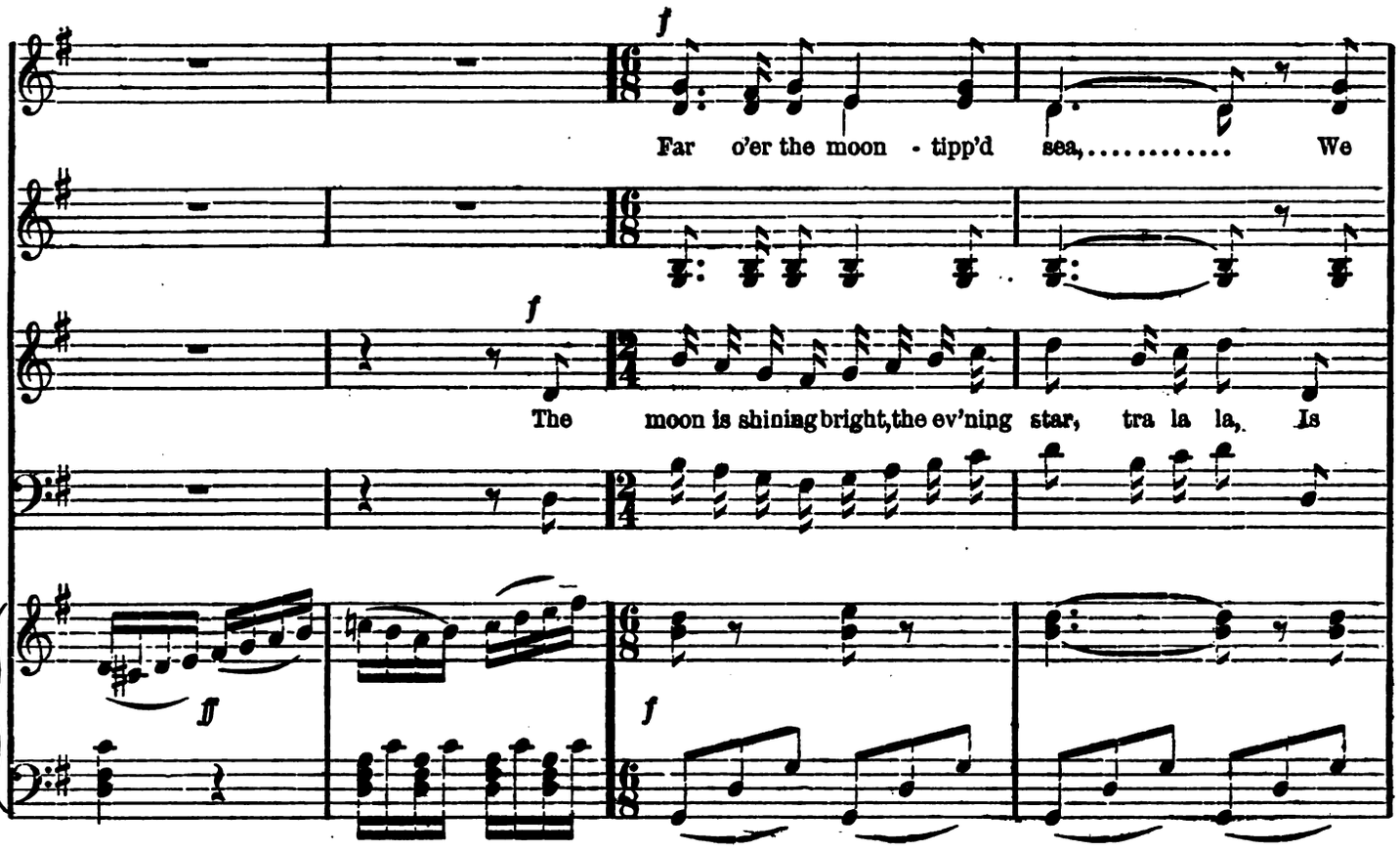

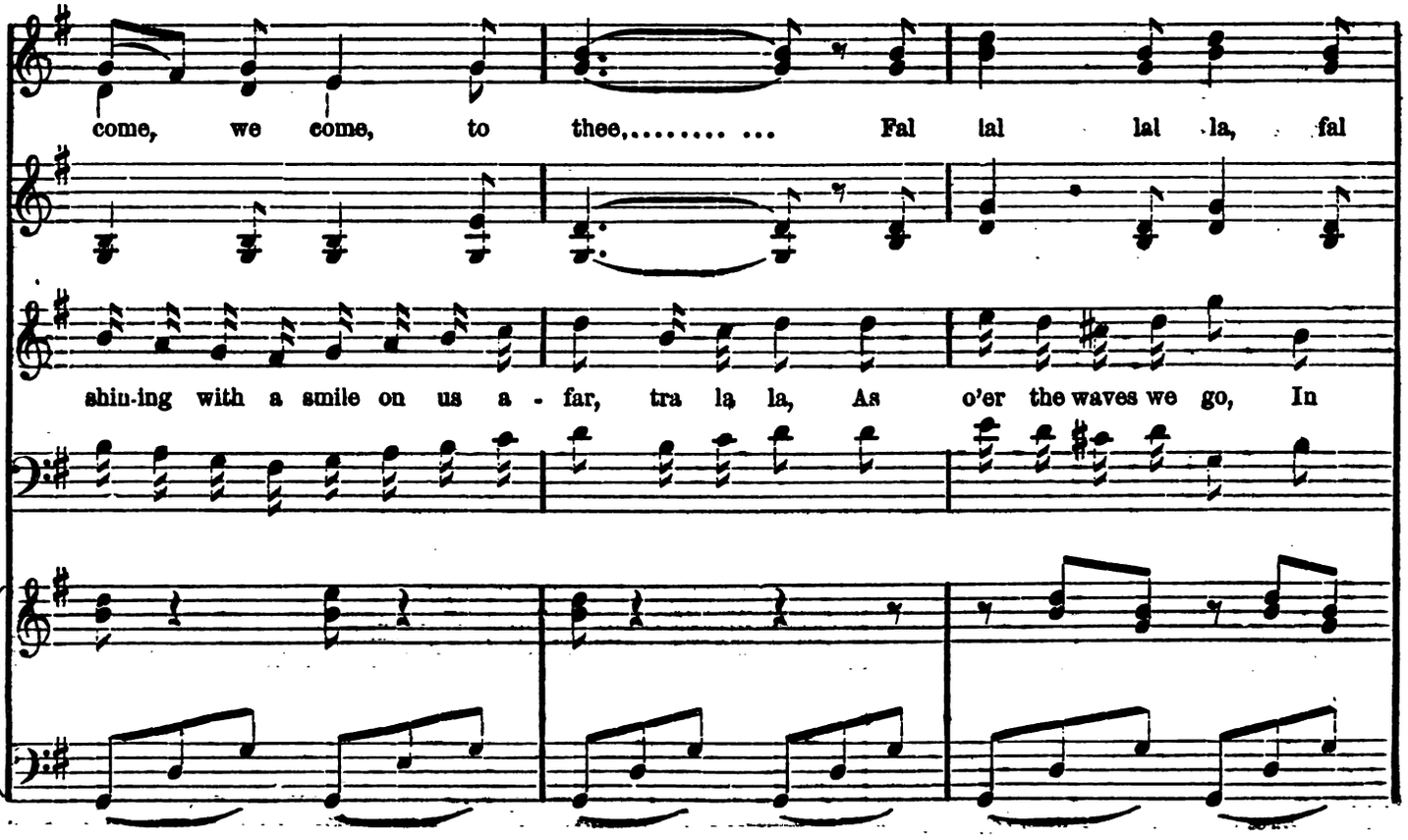

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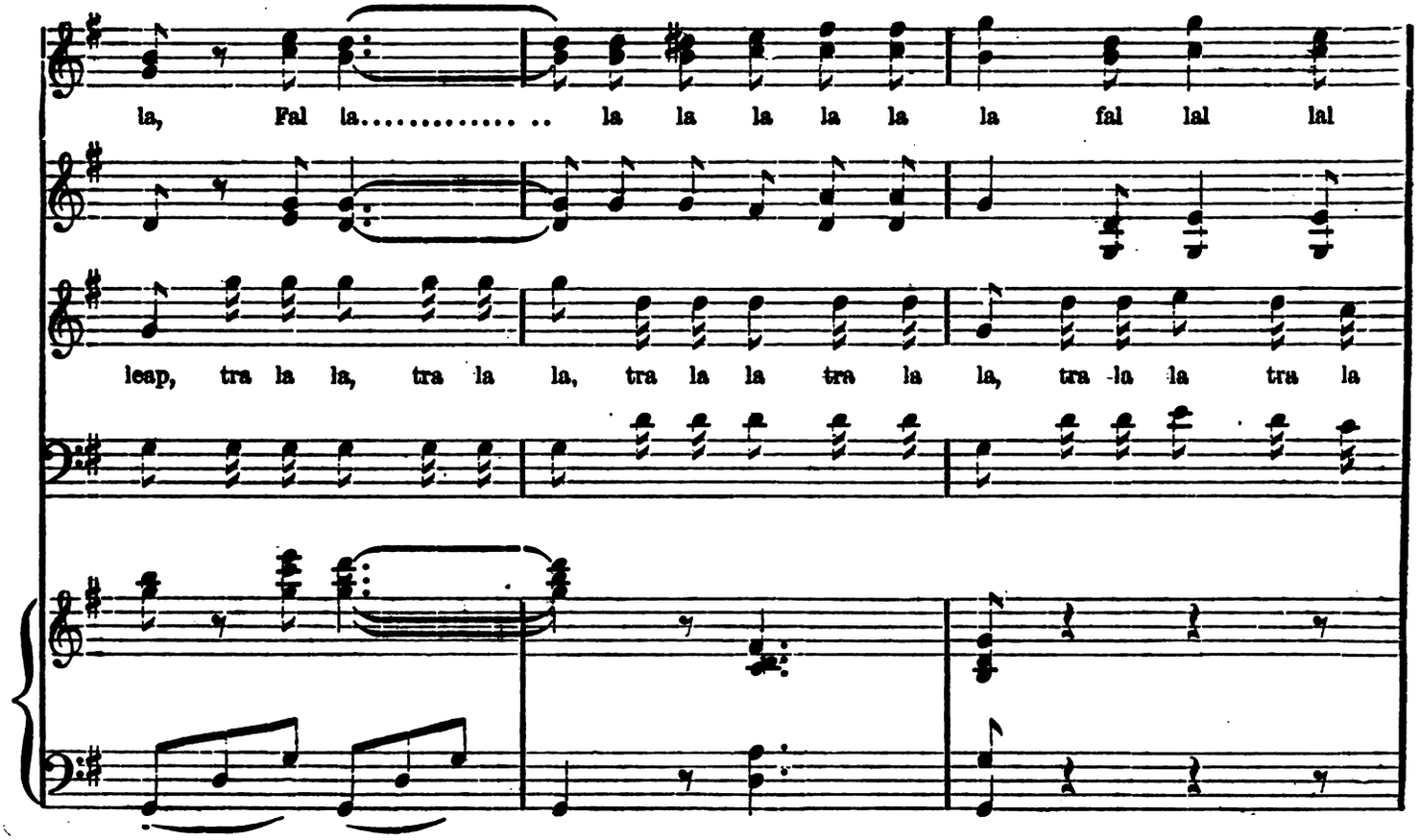

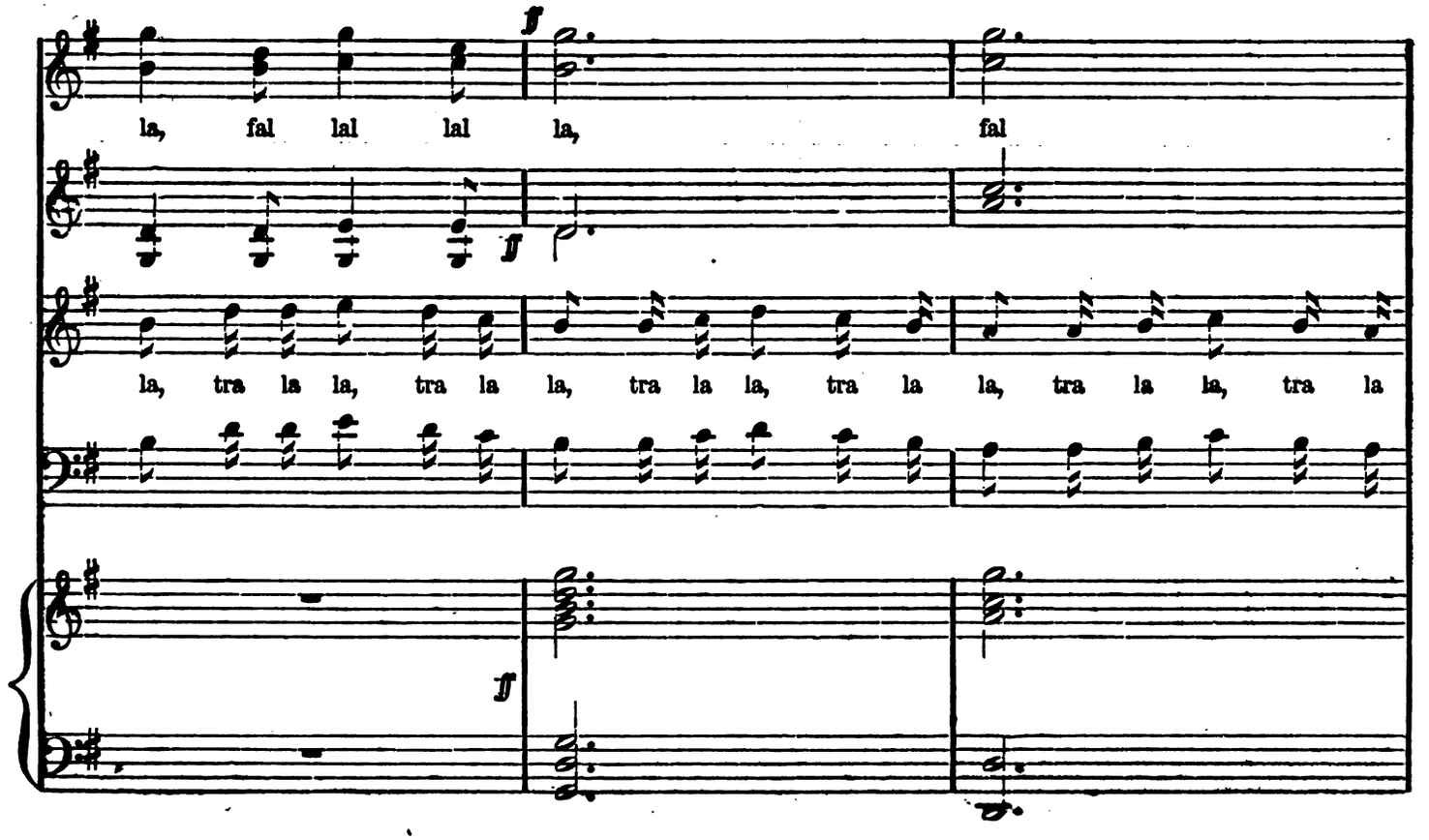

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f Tempo di valse. (CHORUS AND DANCE.)

la, Hie! Hie! The mer - ry hours fly, For joy is a -

la, Hie! Hie! The mer - ry hours fly, For joy is a -

la, Hie! Hie! The mer - ry hours fly, For joy is a -

f Tempo di valse.

- broad to - night,..... Sing, sing, The wed - ding bells

- broad to - night,..... Sing, sing, The wed - ding bells

- broad to - night,..... Sing, sing, The wed - ding bells

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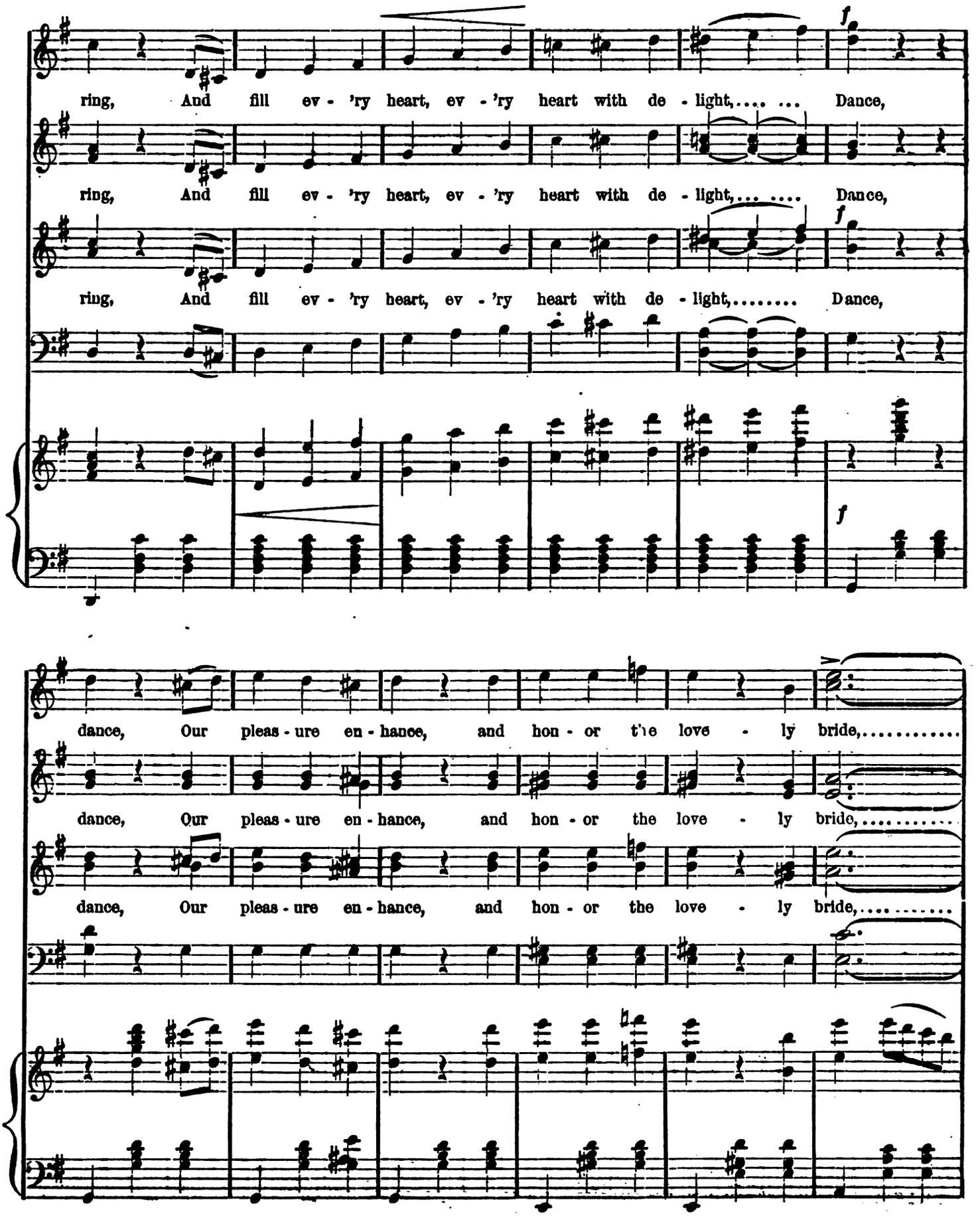

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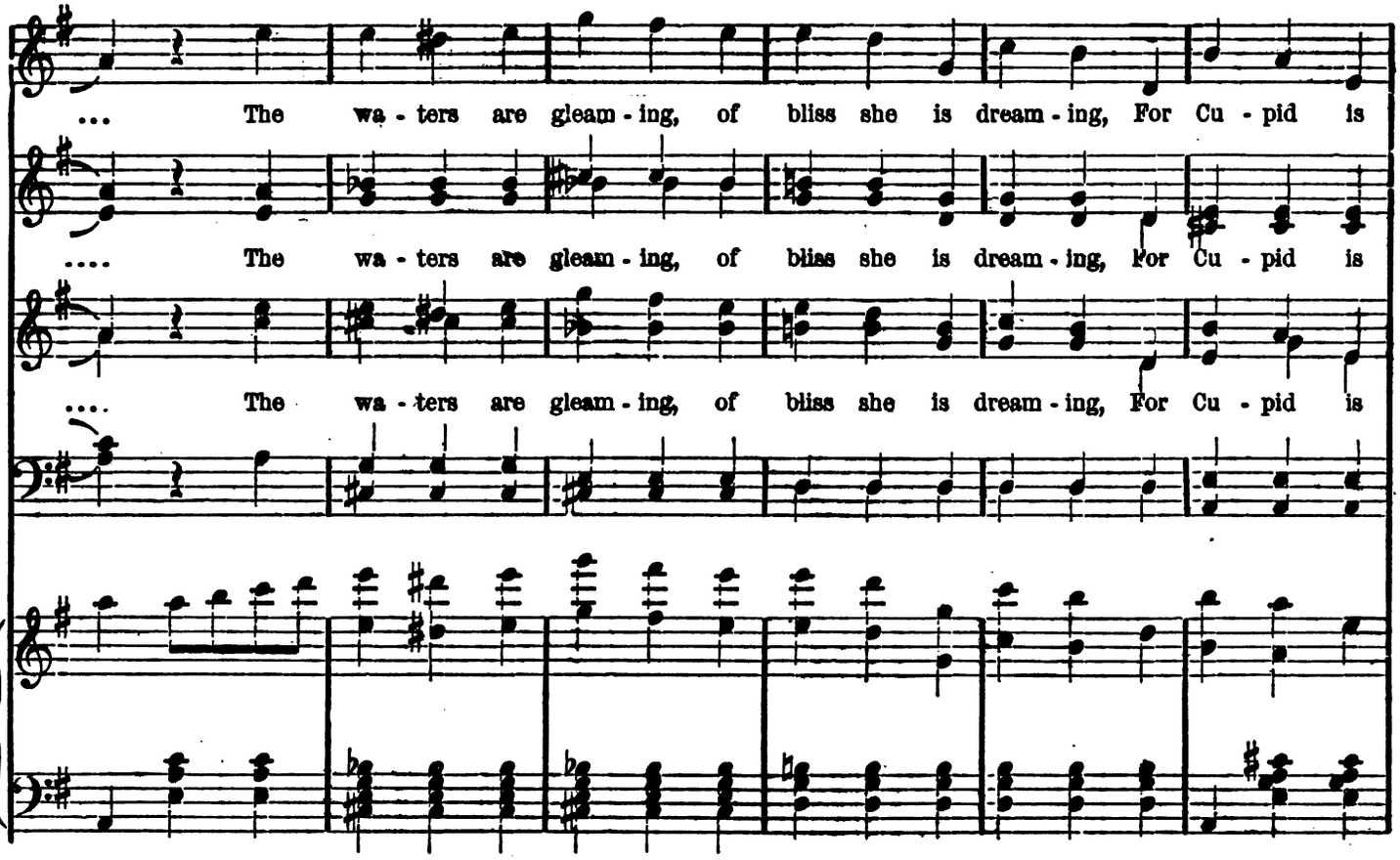

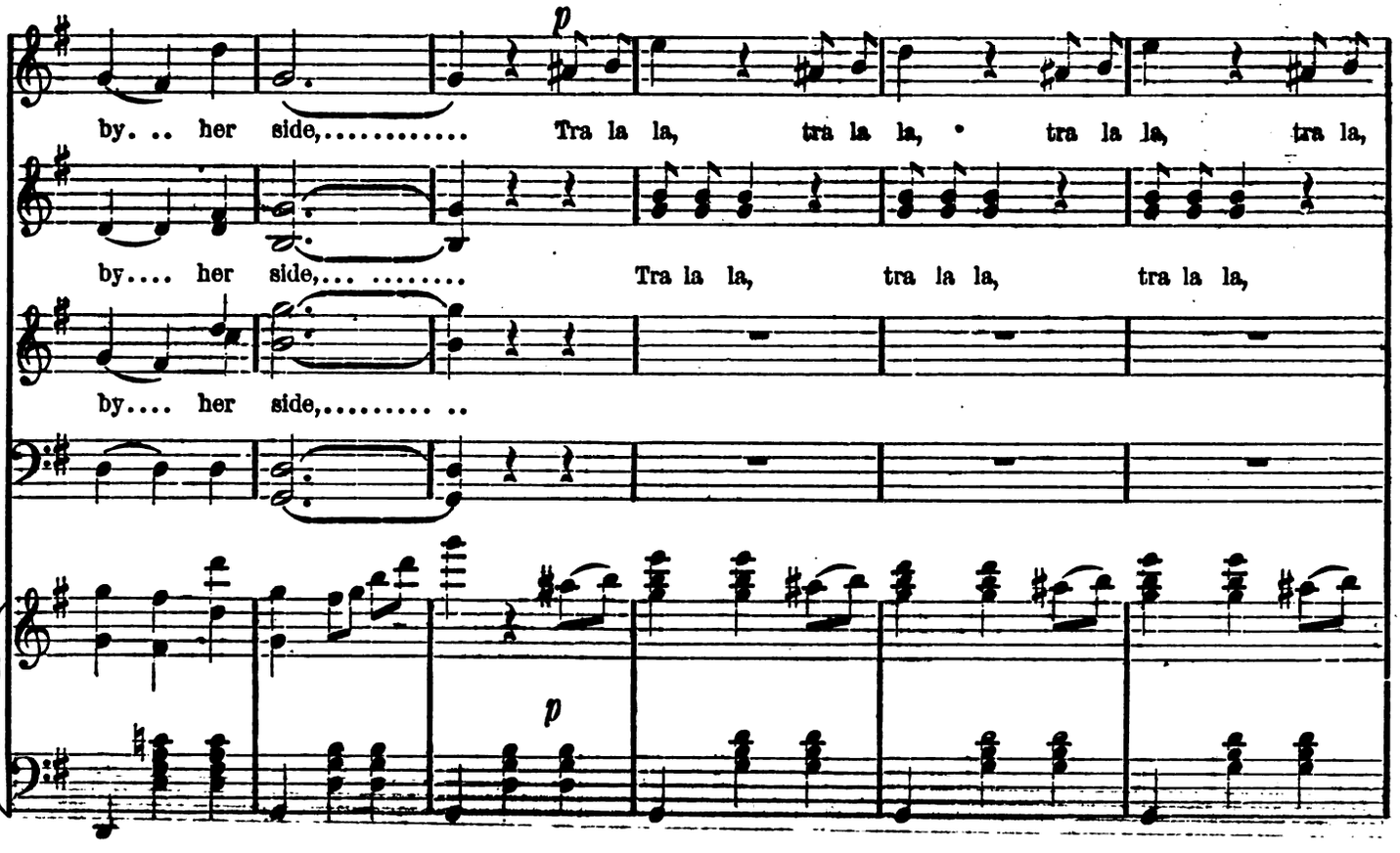

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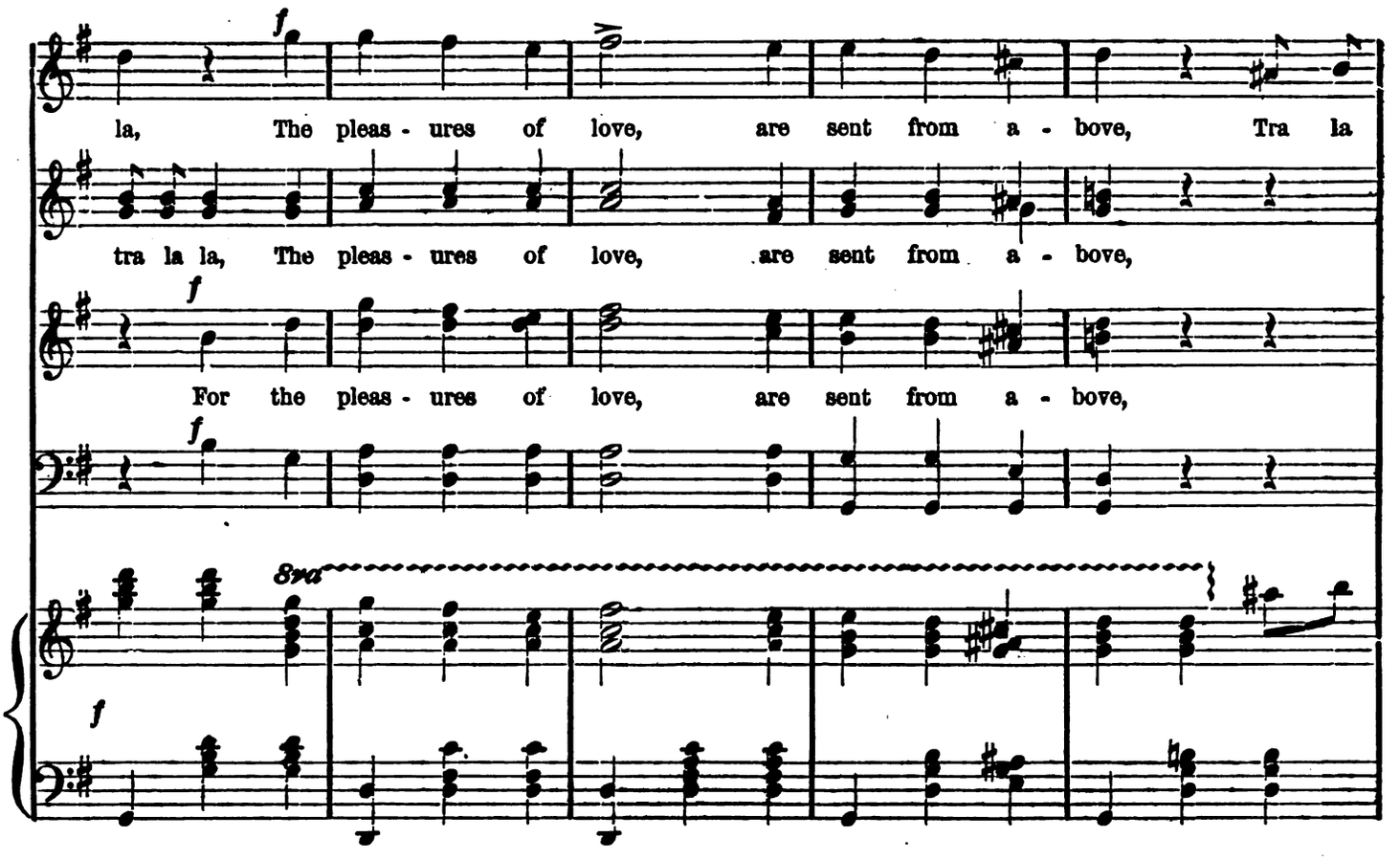

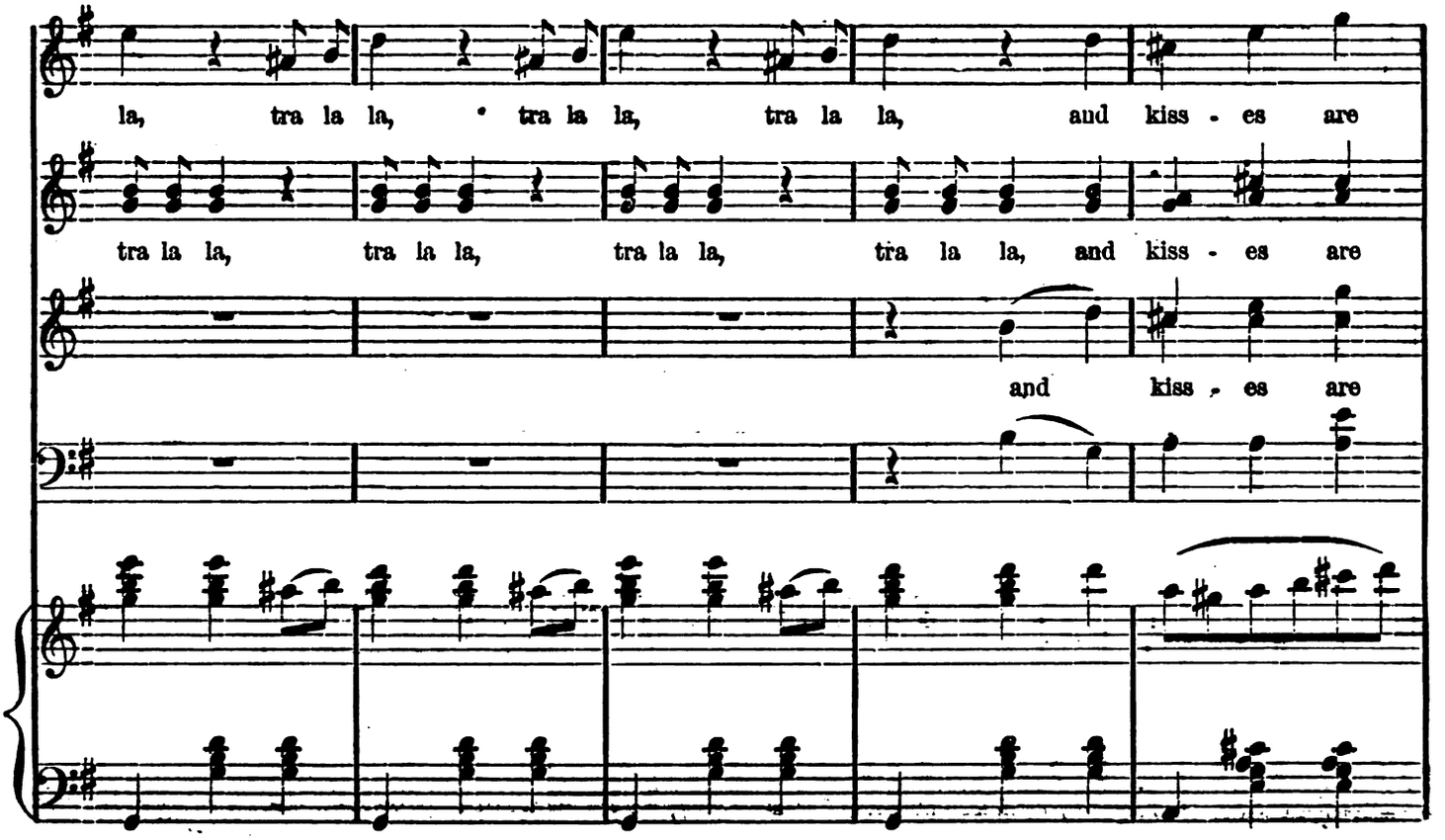

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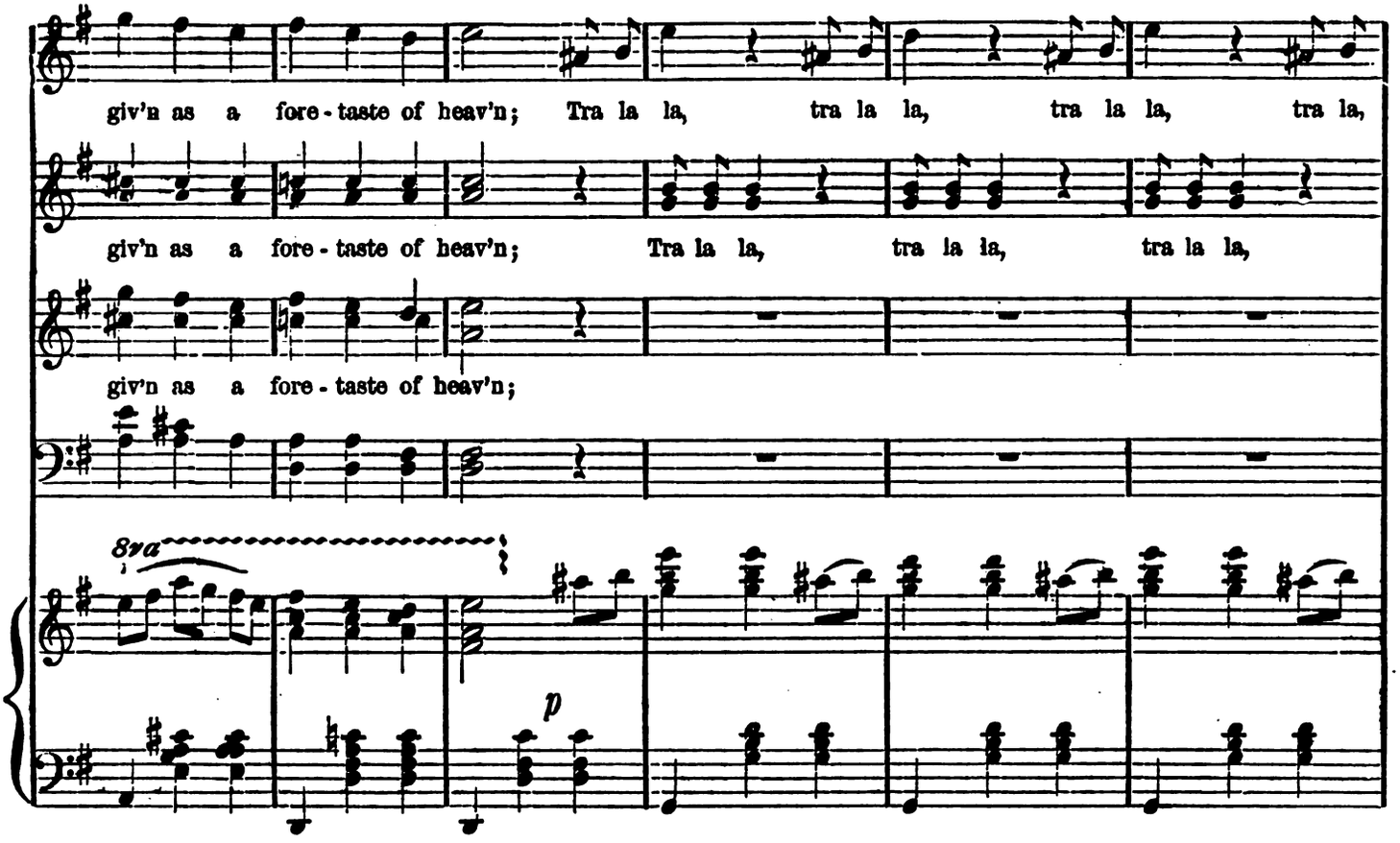

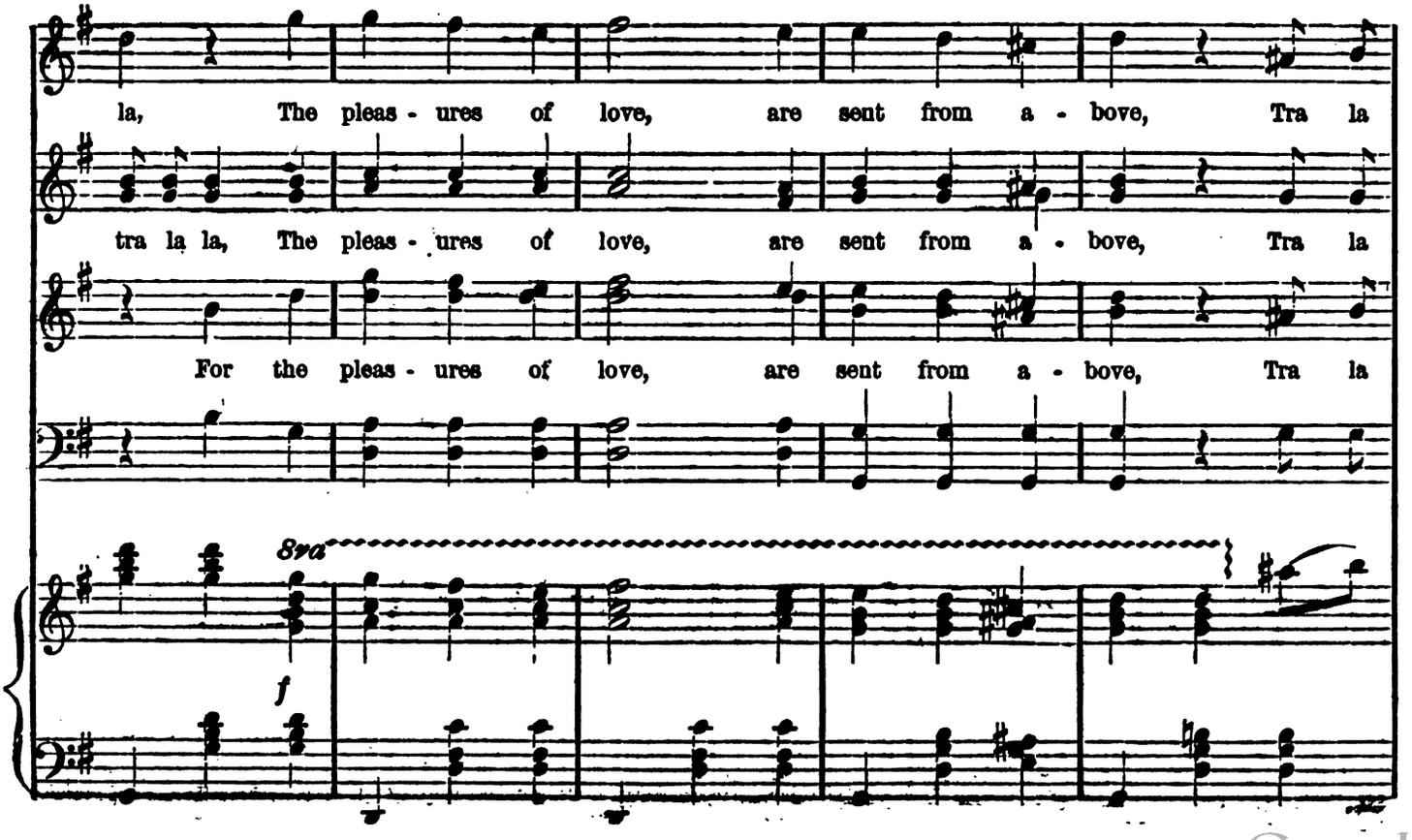

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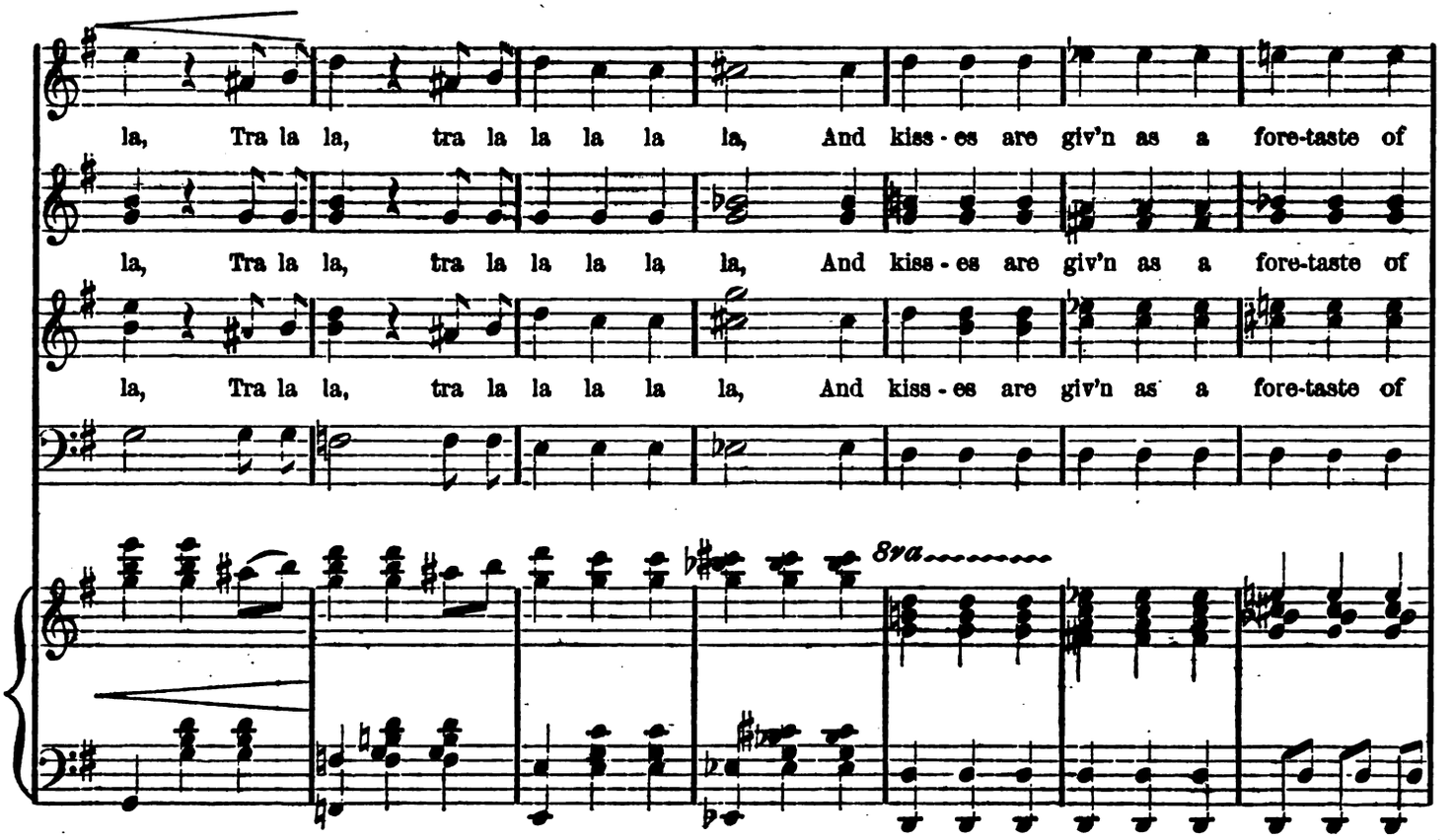

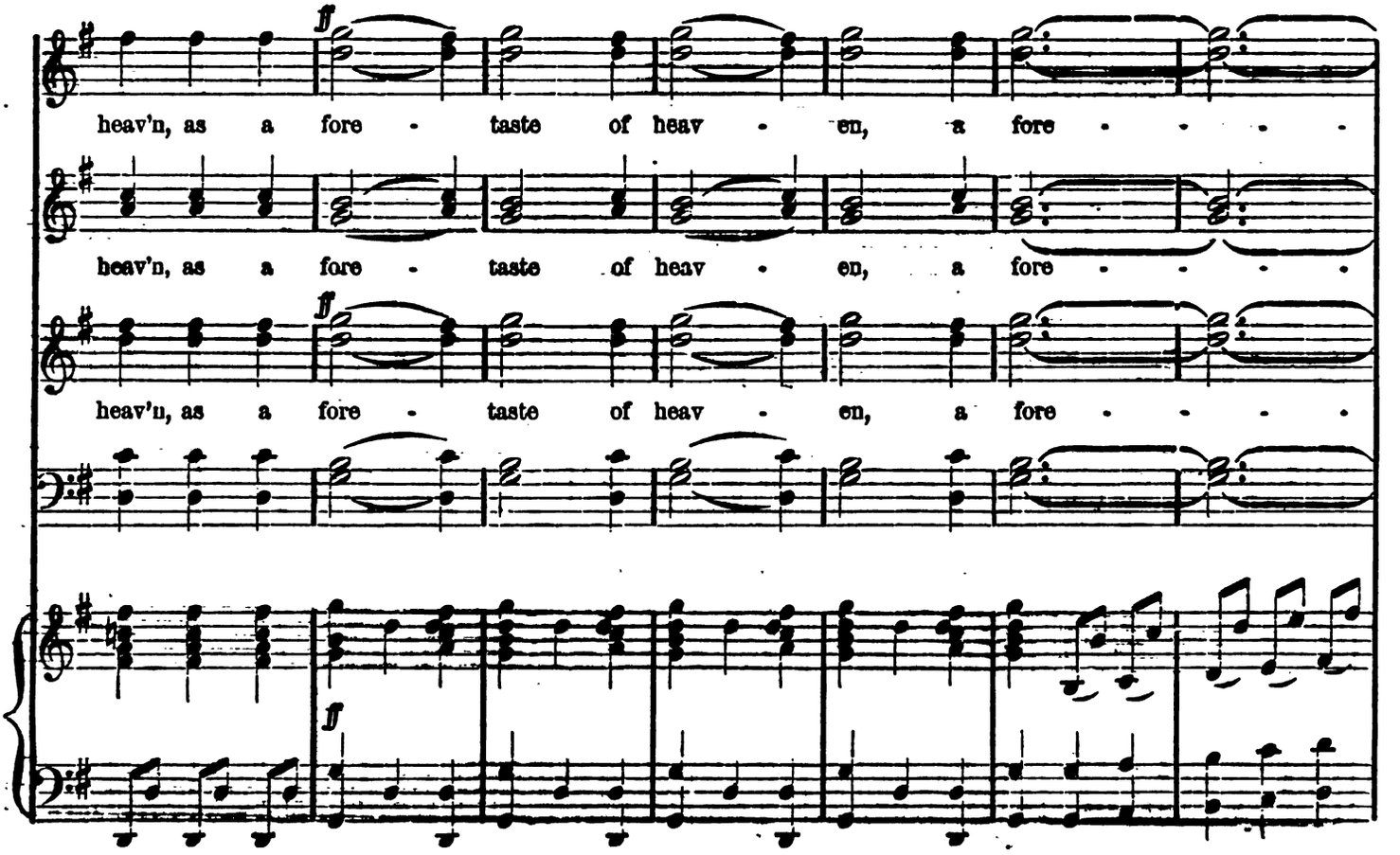

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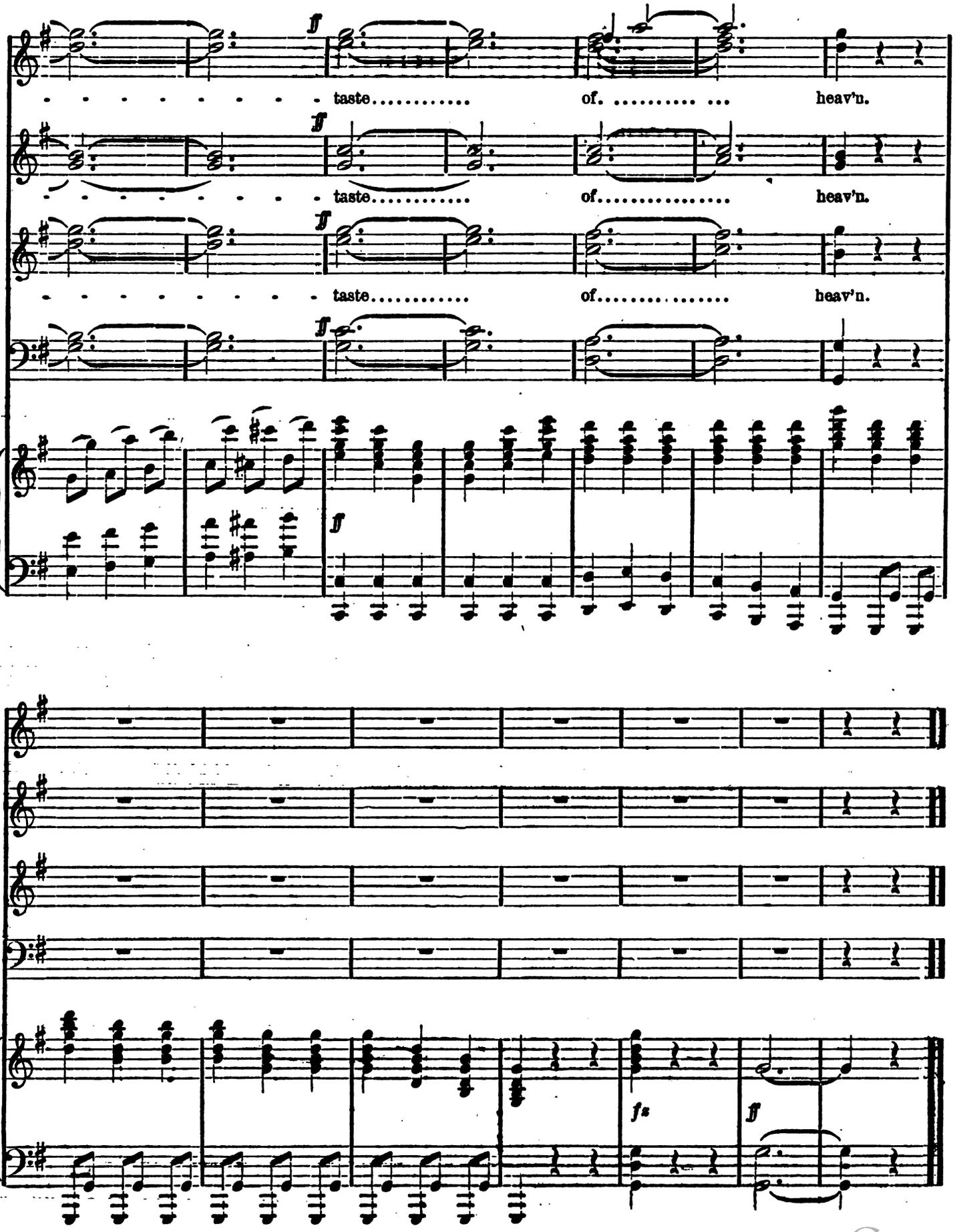

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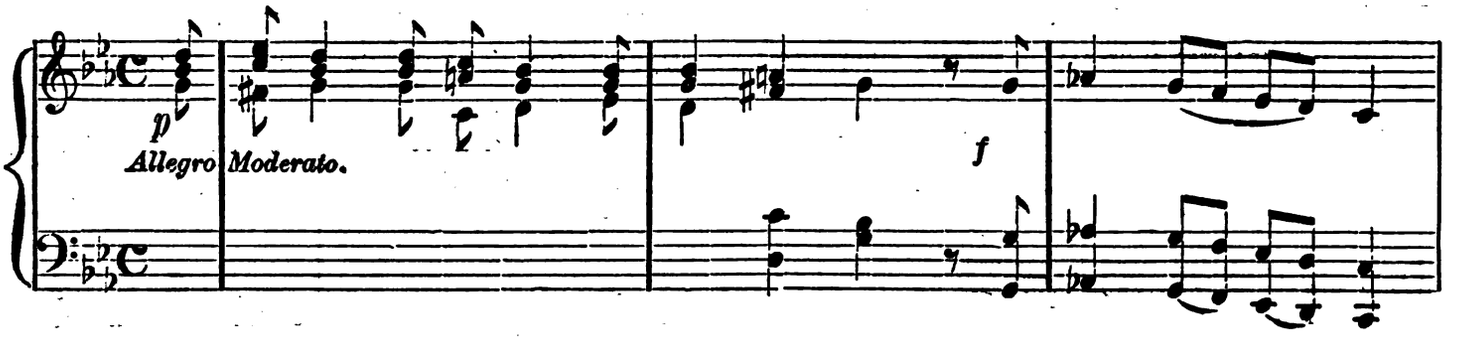
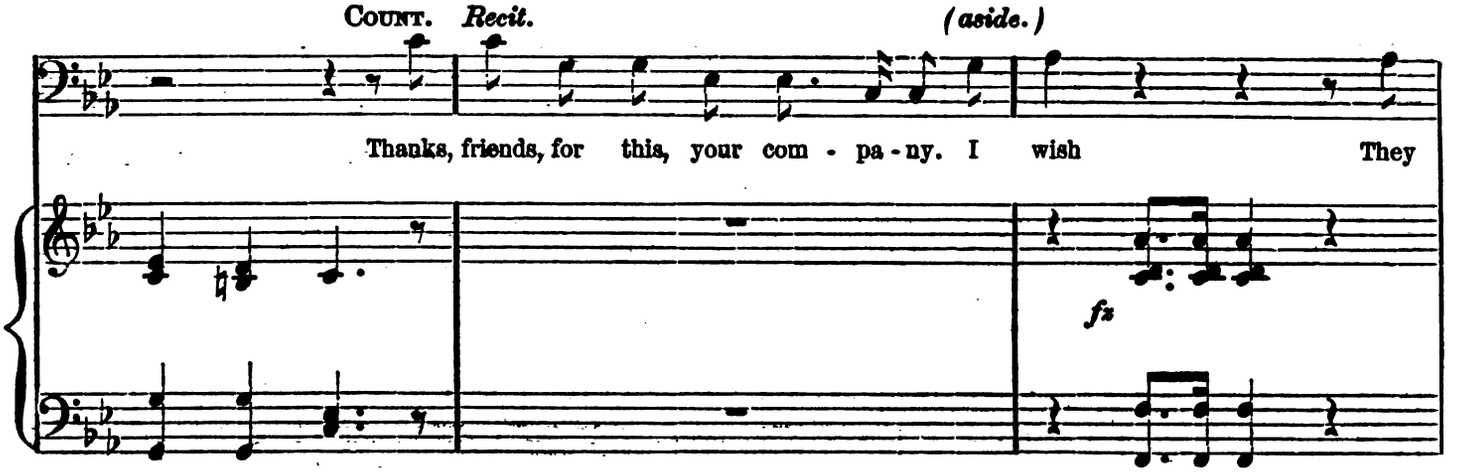
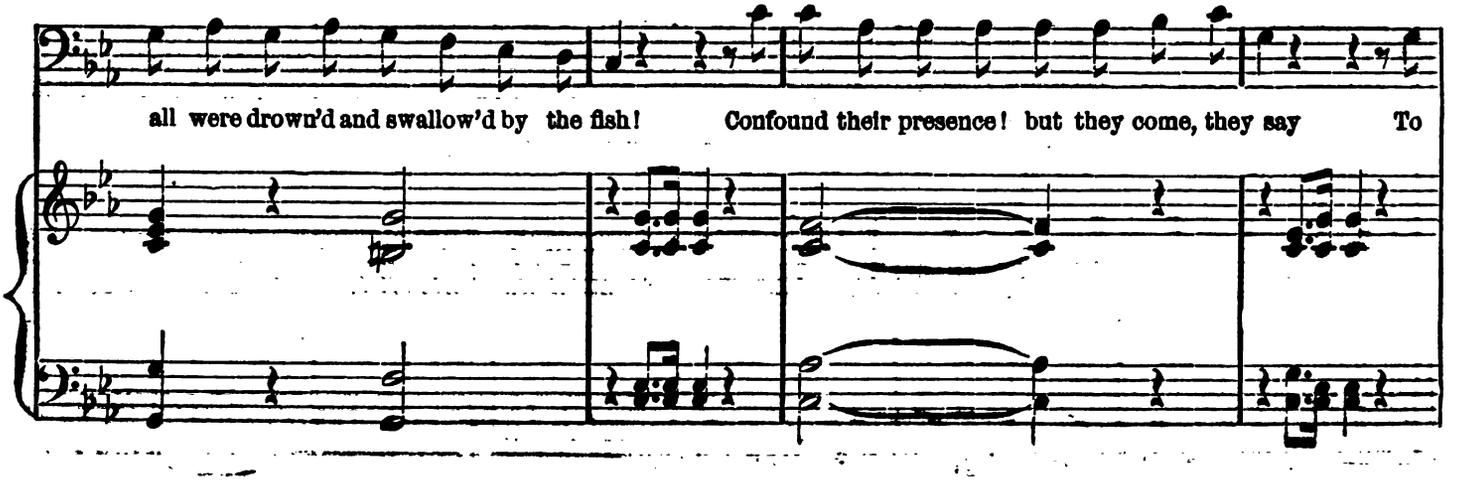
THANKS, FRIENDS.

No. 2a. RECIT. COUNT.

Enter COUNT VESUVIO. (*Chorus cheer as he enters.*)







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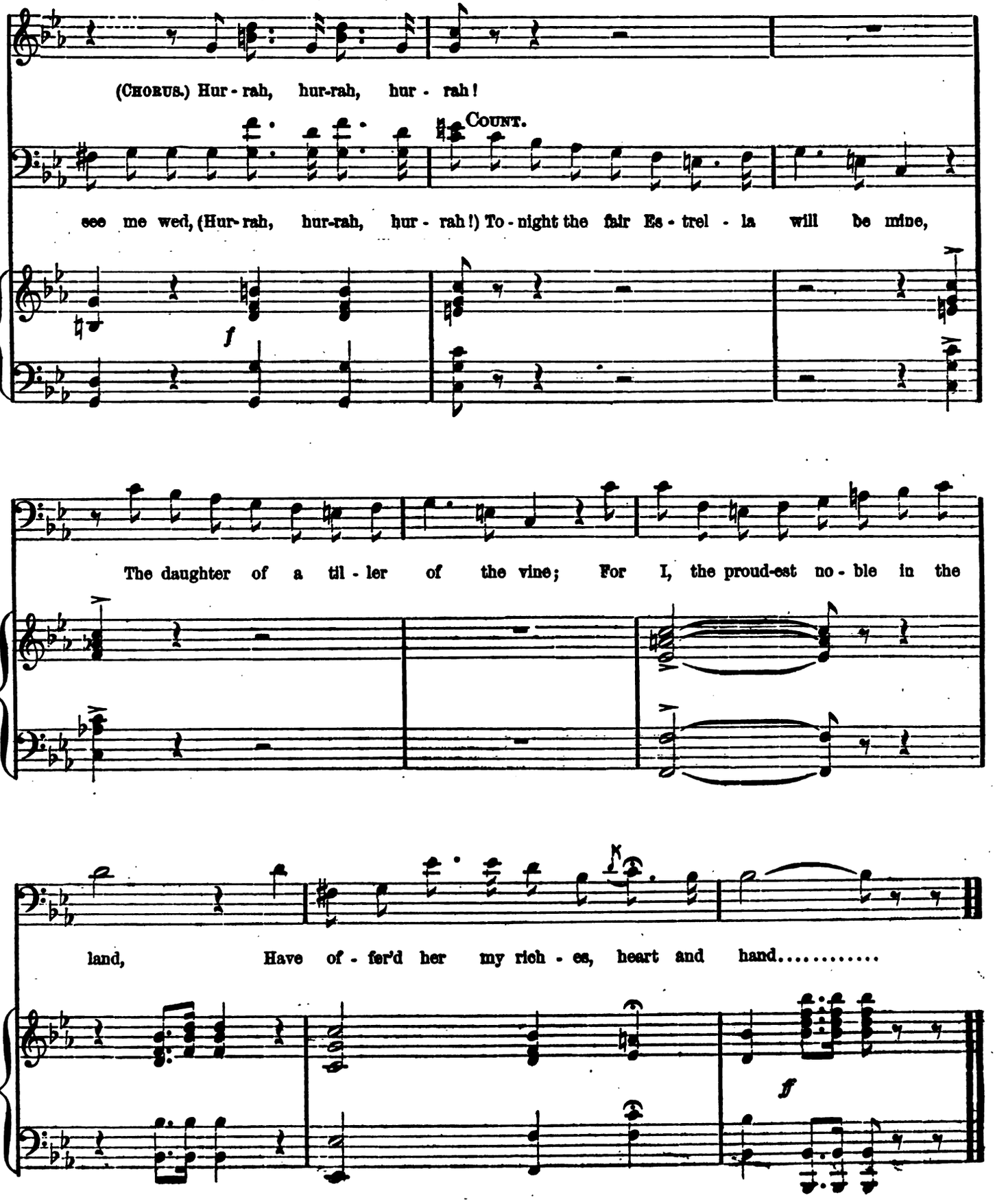

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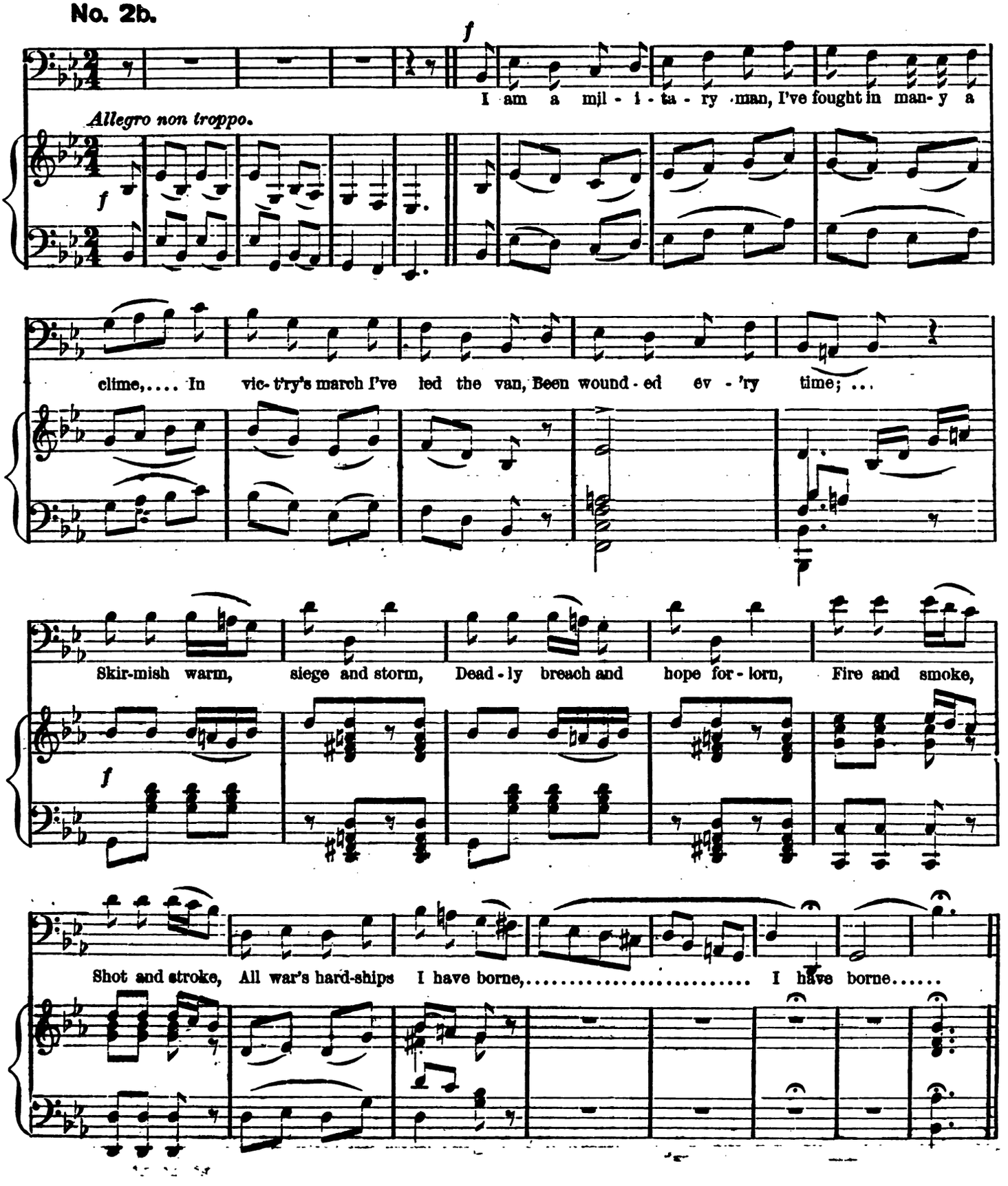
I AM A MILITARY MAN.

No. 2b.



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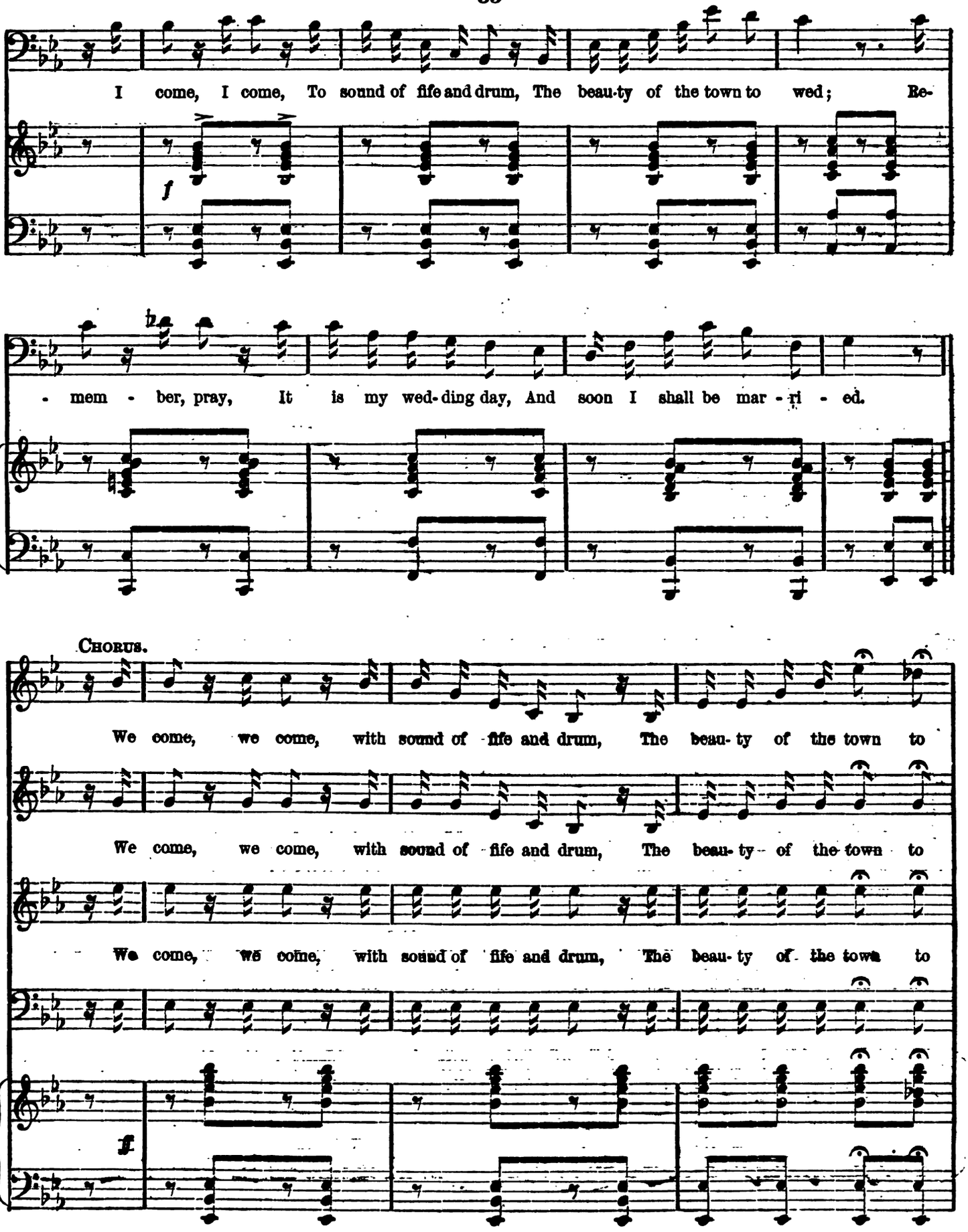

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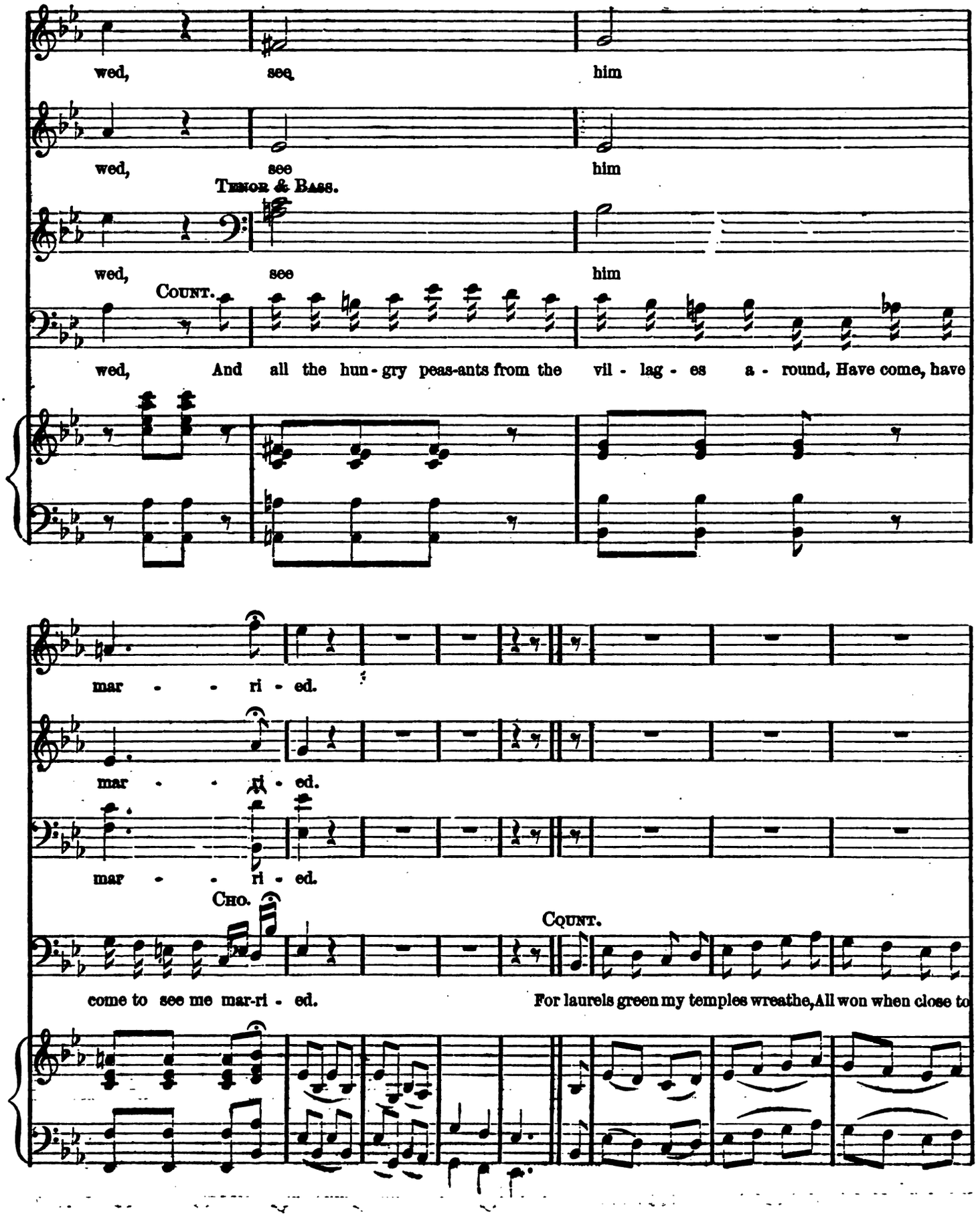

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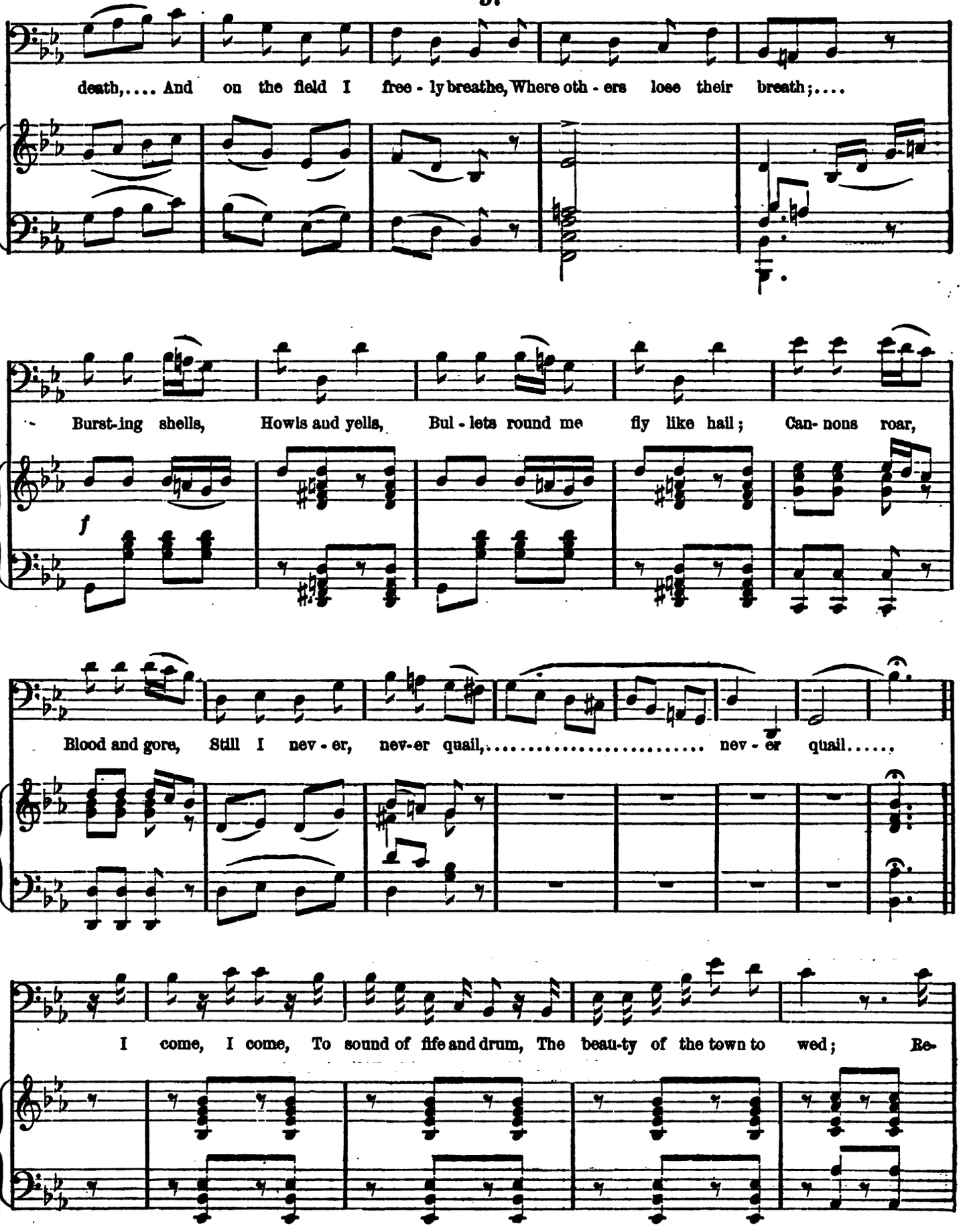

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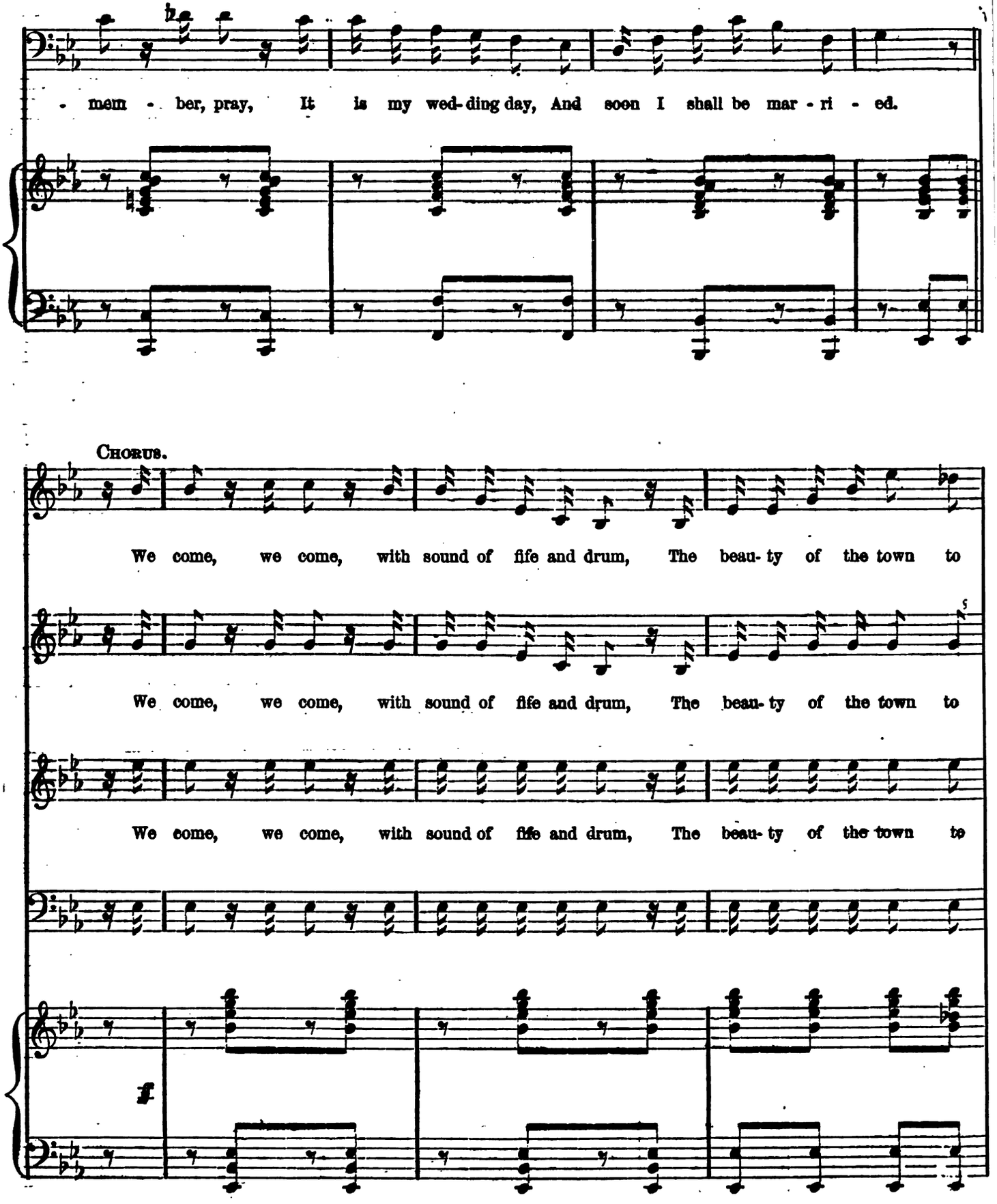

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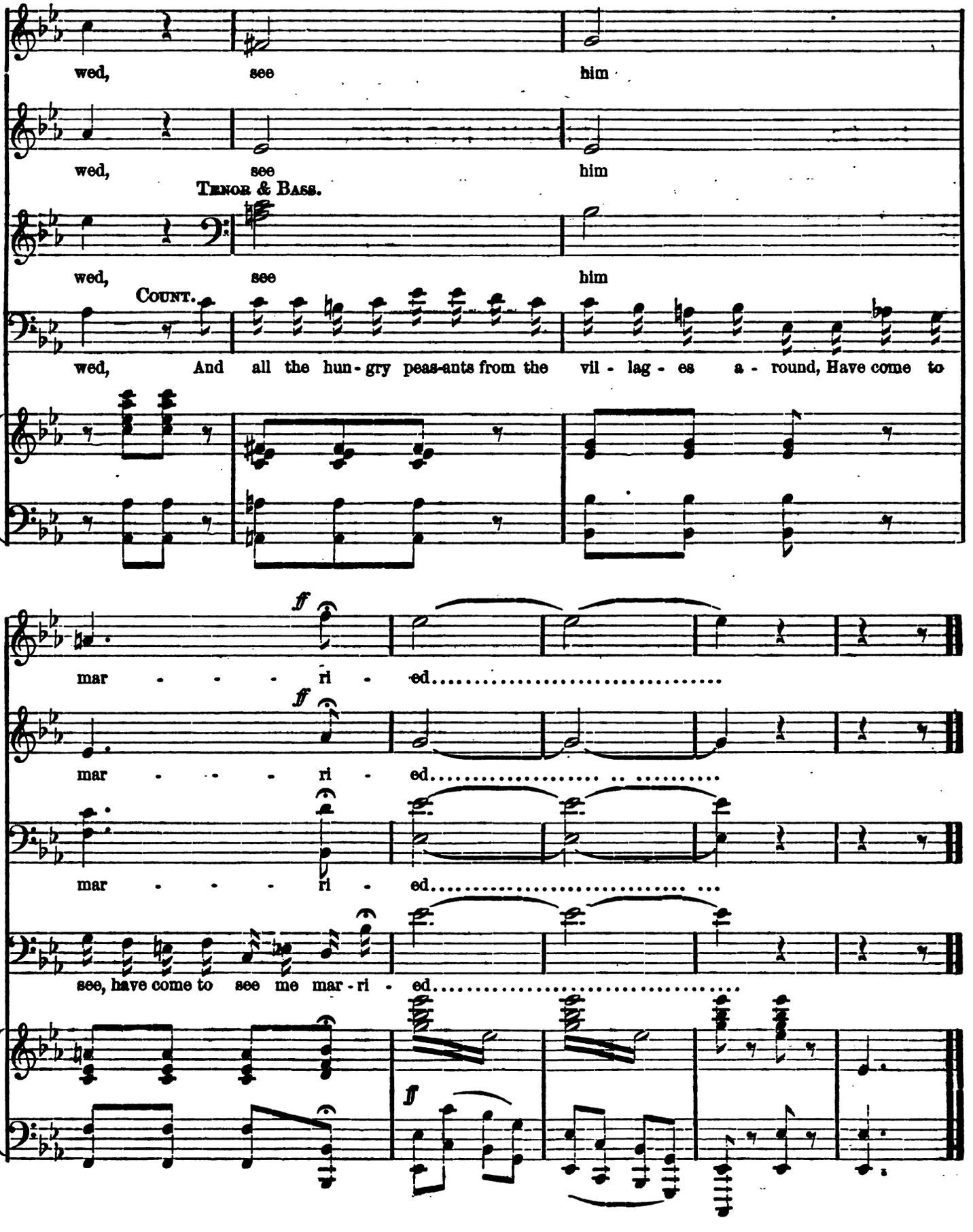

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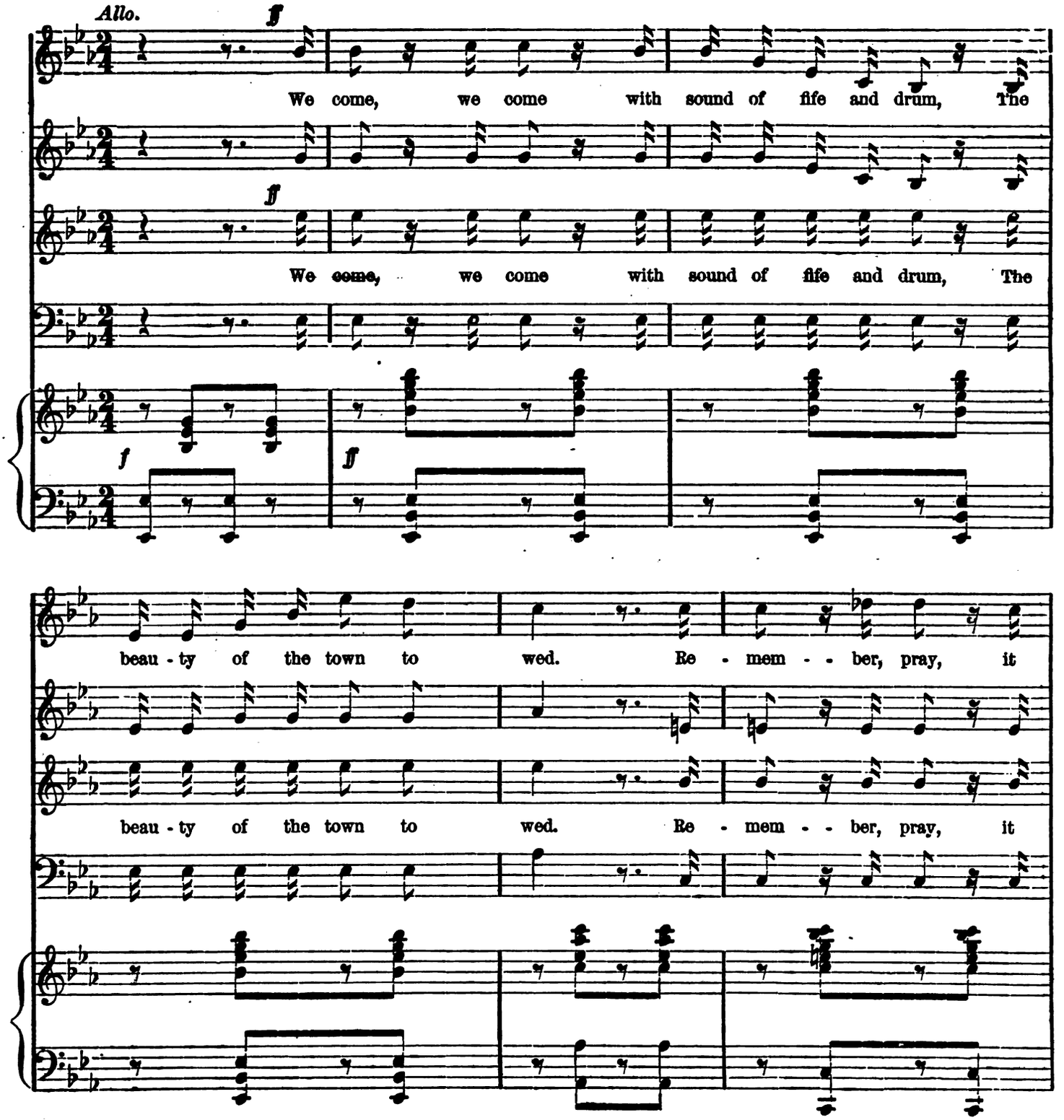
Dialogue between COUNT DE VESUVIO, *the* MAJOR DOMO, *and the father and mother of* ESTRELLA *concerning the approaching marriage of the* COUNT *with the said* ESTRELLA. *He expresses a doubt of her affection for him, which the mother (though knowing she does not love him,) pooh poohs. She asks everybody into the house to take refreshments, and exeunt to No. 2. C. with the exception of the* COUNT *and* MAJOR DOMO.

WE COME, WE COME.

No. 2c. CHORUS FOR EXIT.



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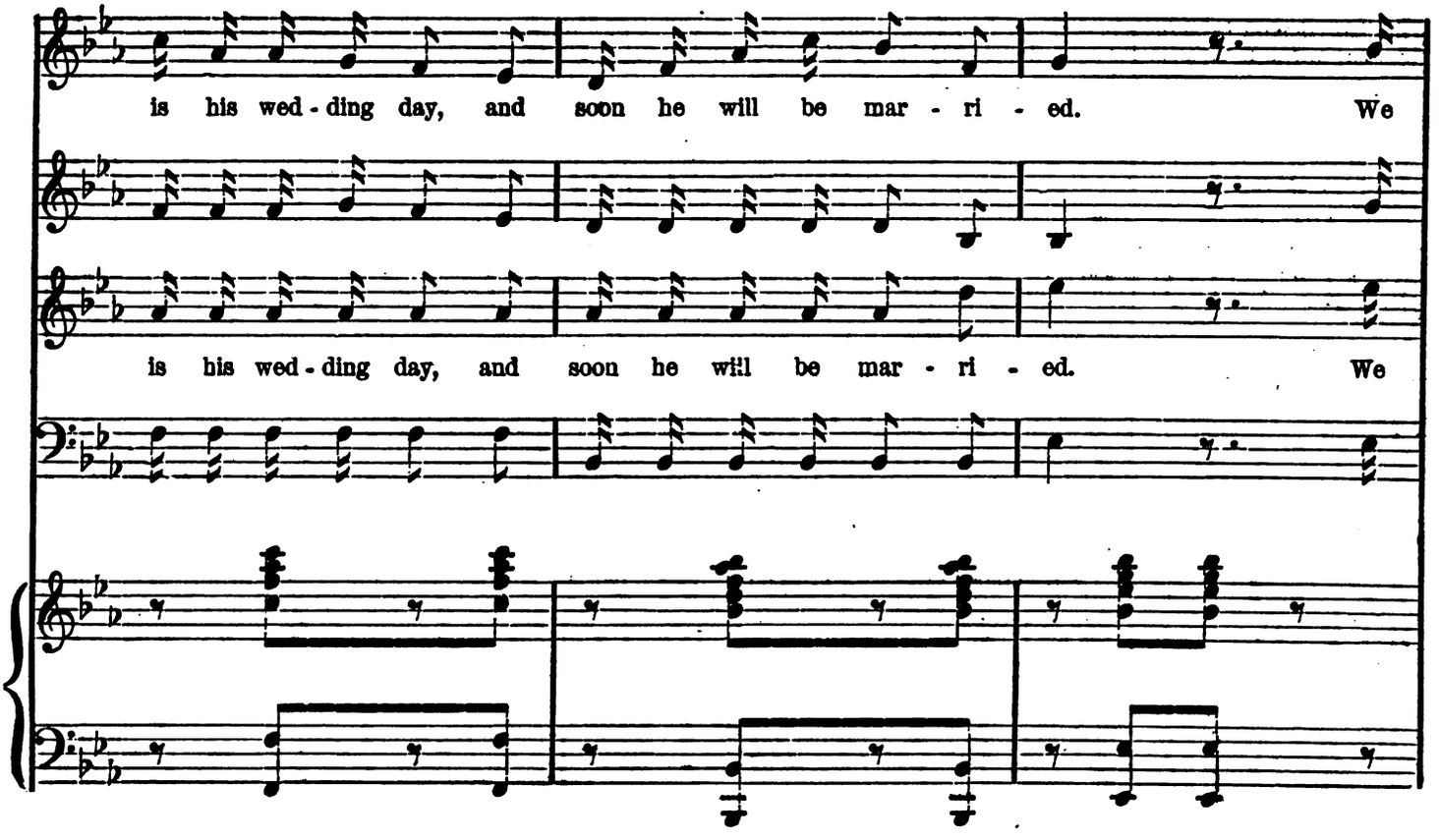

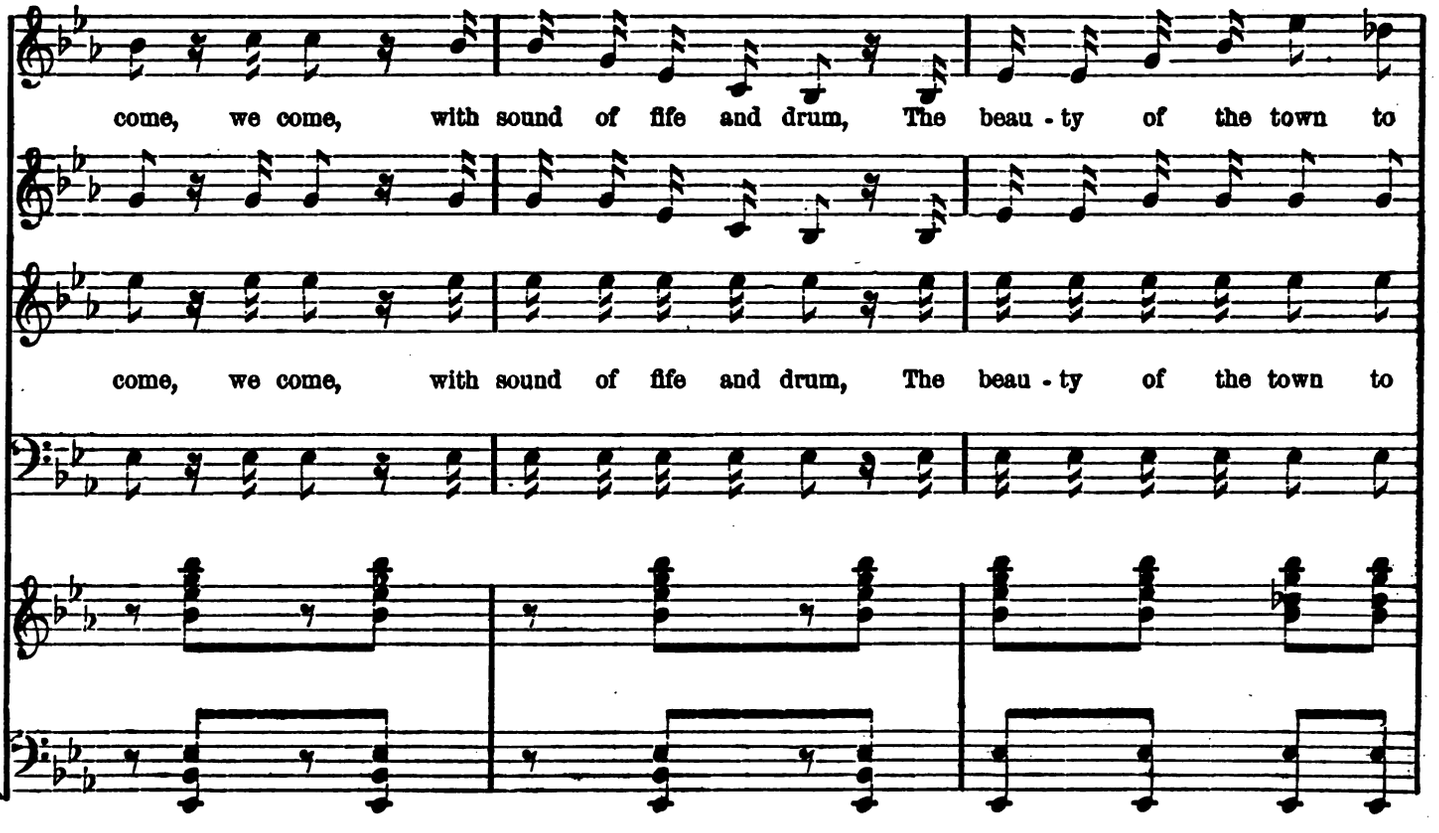

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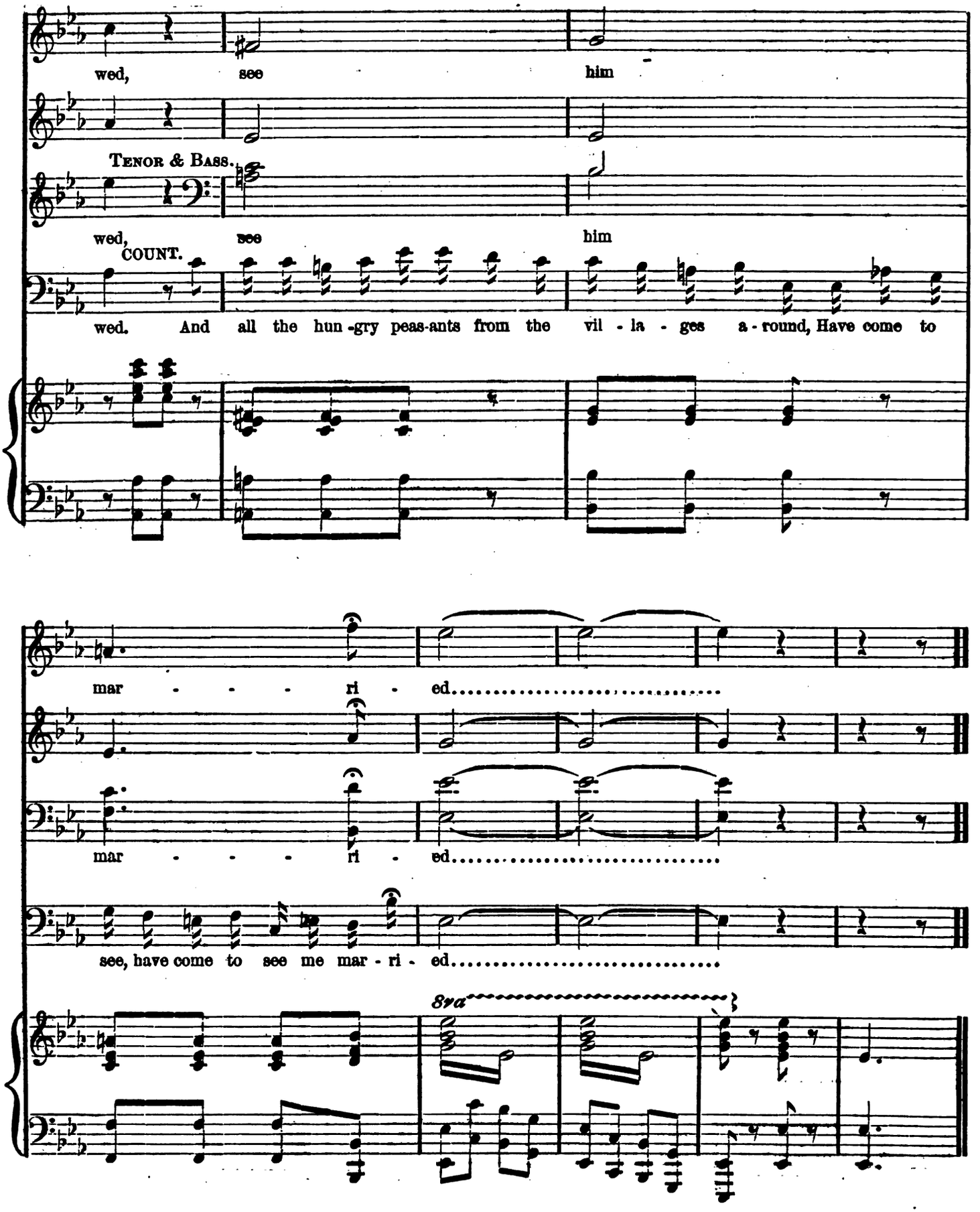

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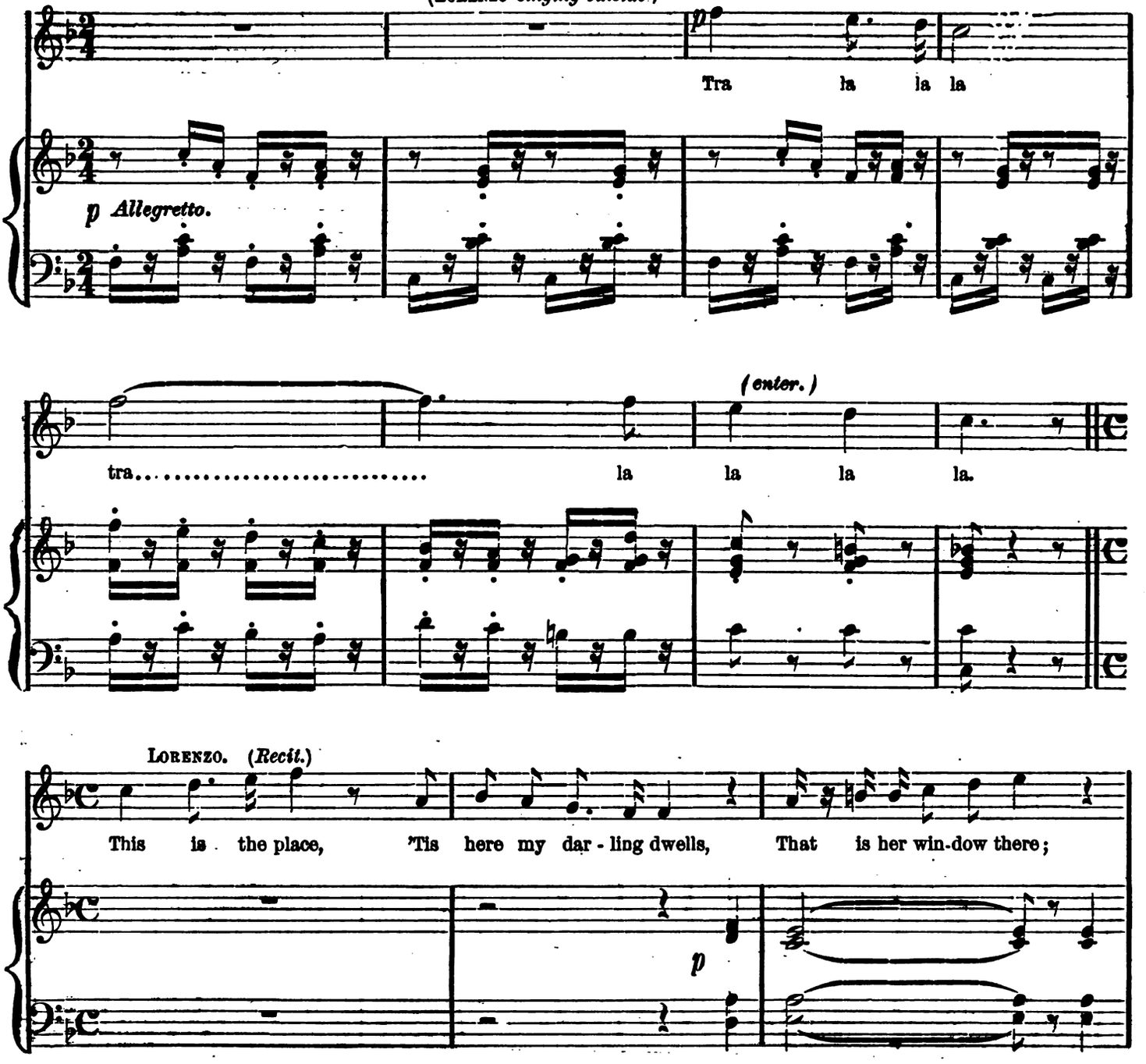
The COUNT *takes the* MAJOR DOMO *into his confidence, and tells him that to test the affection of* ESTRELLA *for him, he has made arrangements with the Captain of a band of Algerines to invade his palace the day after the marriage and carry him off before the face of his bride, pretending to sell him into slavery. The next day he will return, disguised, and watches her, and judge of her affection by seeing how she bears her bereavement. They go off stage to mature their plans. After they are gone* LORENZO *the* COUNT'S *cousin whom* ESTRELLA *loves, comes on and serenades her under her window.*

THIS IS THE PLACE.

No .3a. **RECIT. Lorenzo.**

(LORENZO *singing outside.*)



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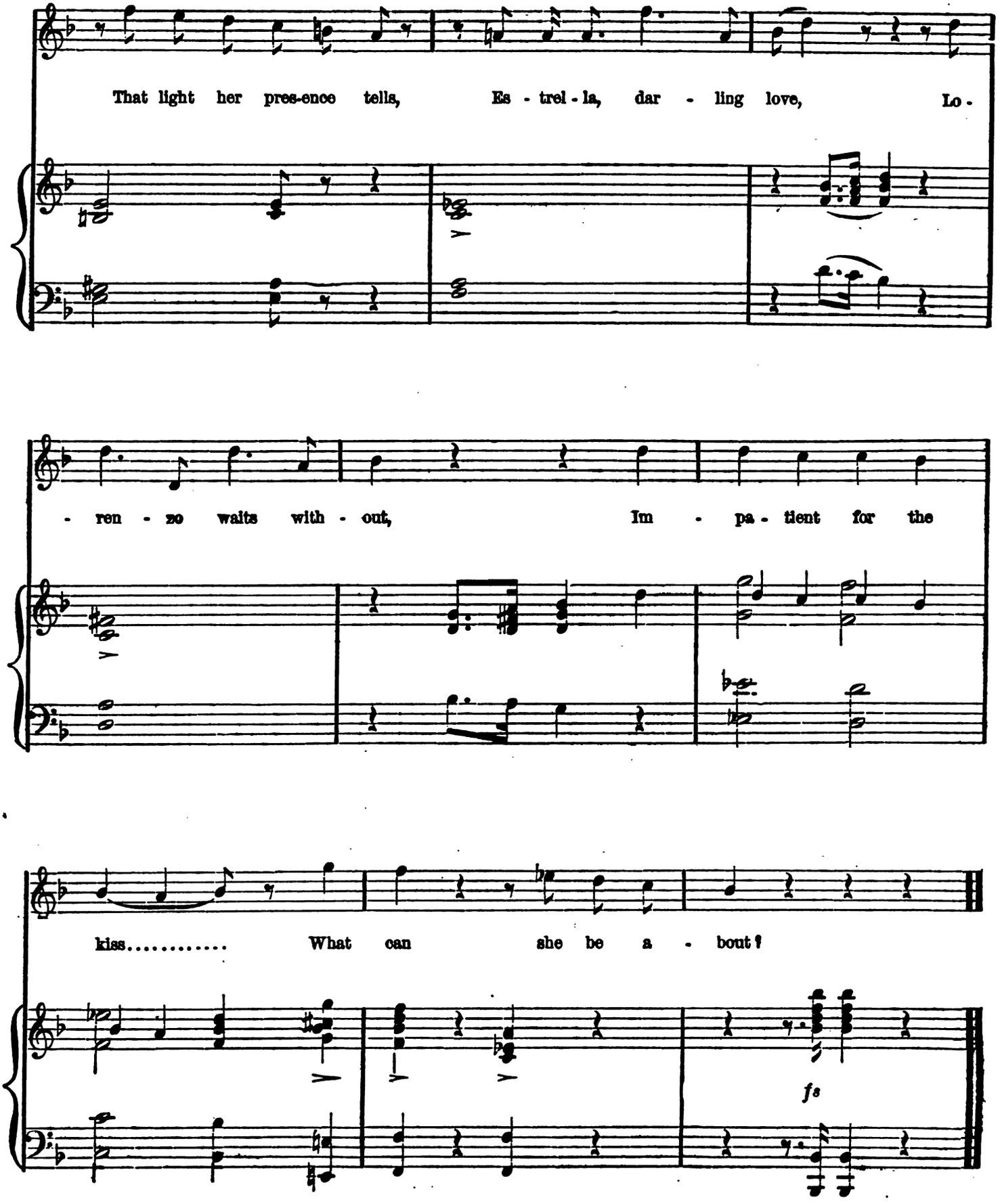

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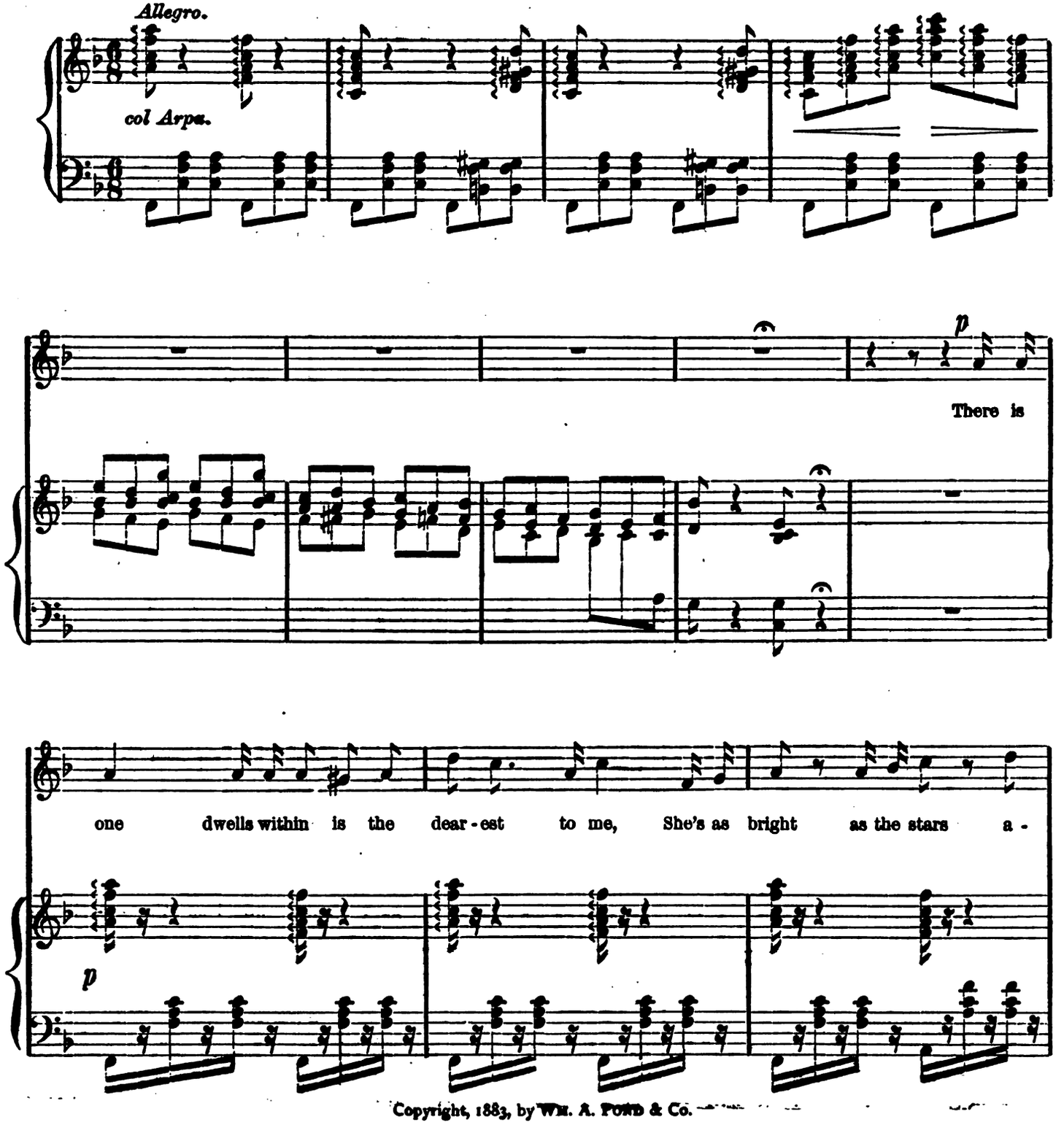
SWEET HEART.

No. 3b. **SONG. Lorenzo.**

Words by the Composer.



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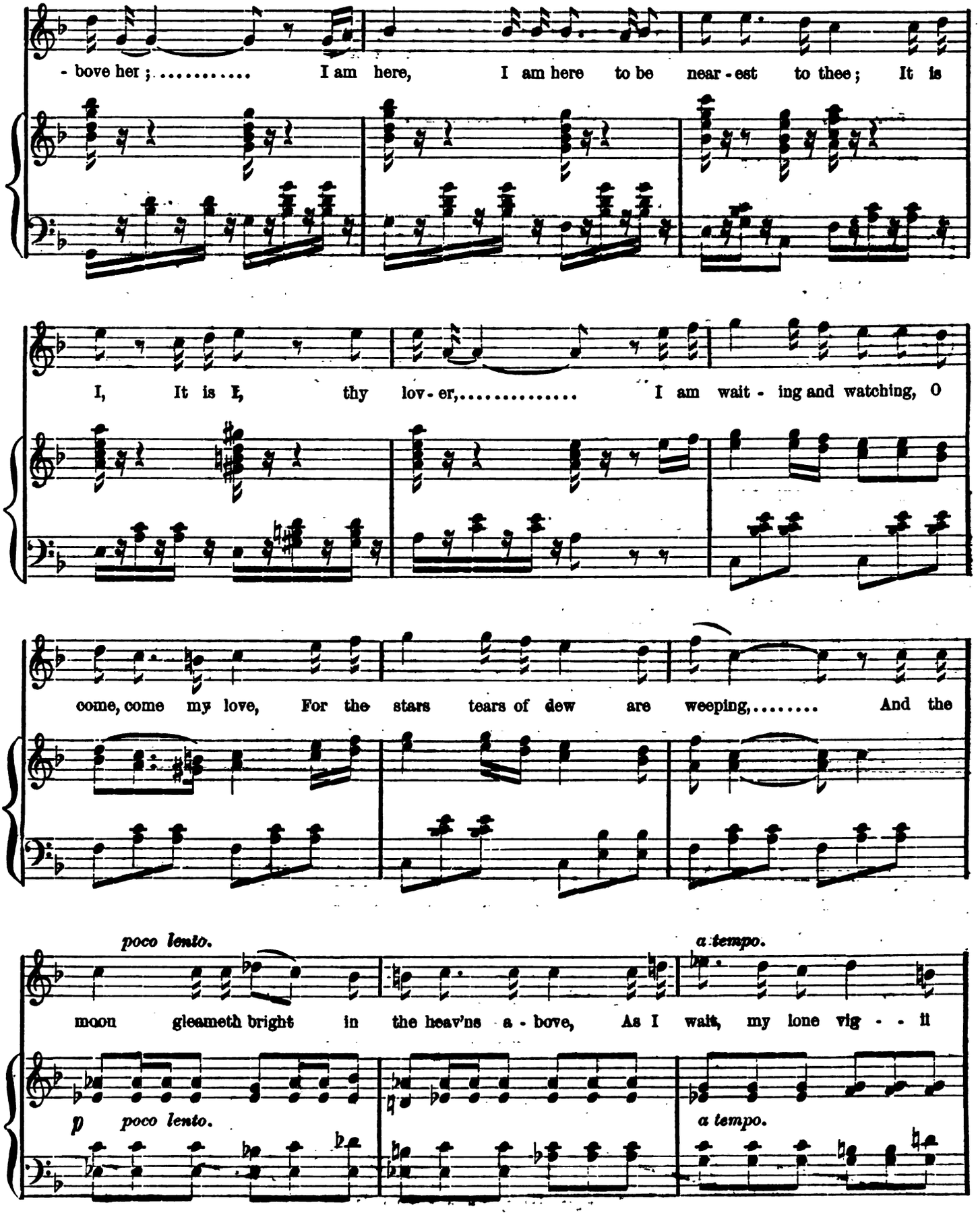

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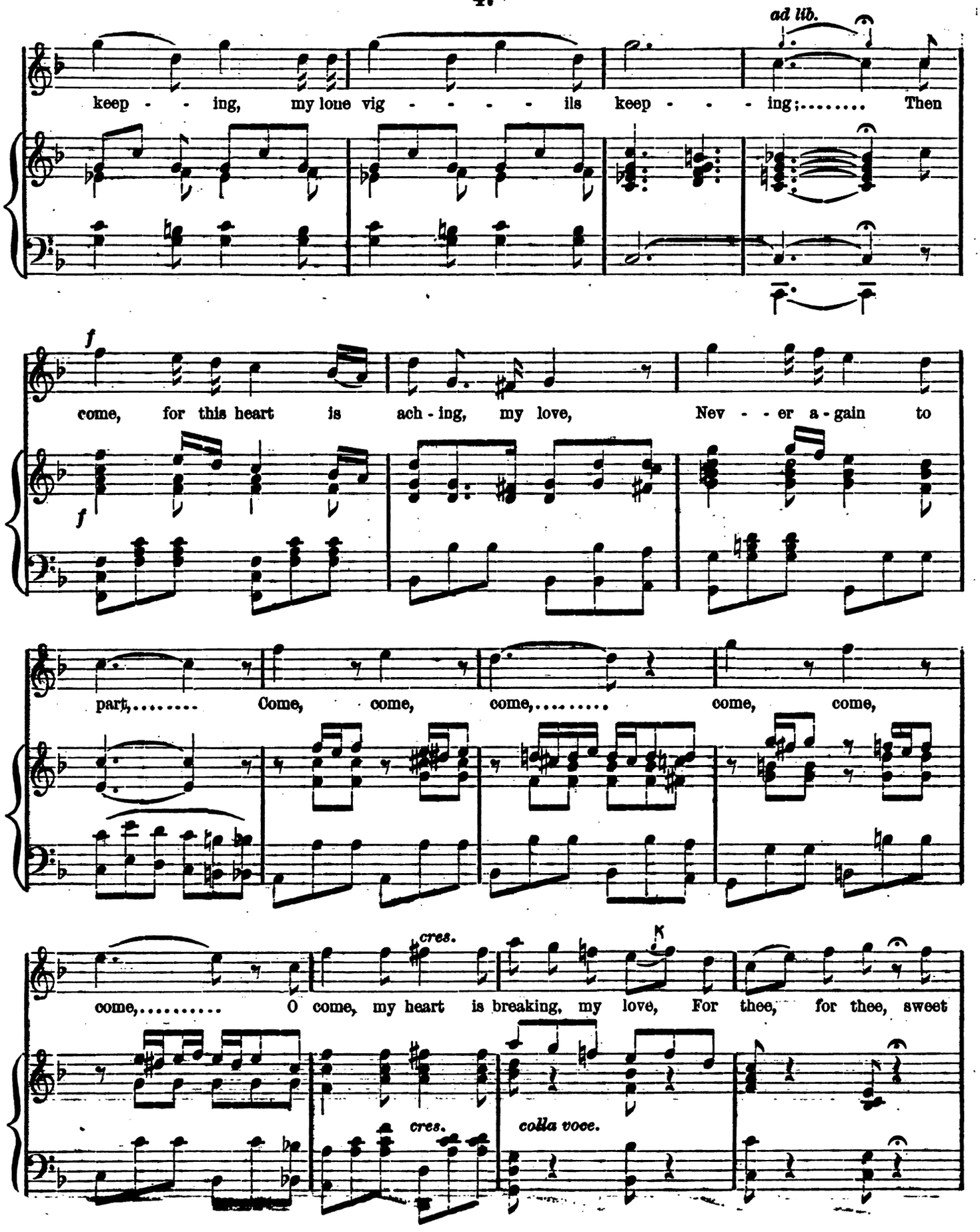

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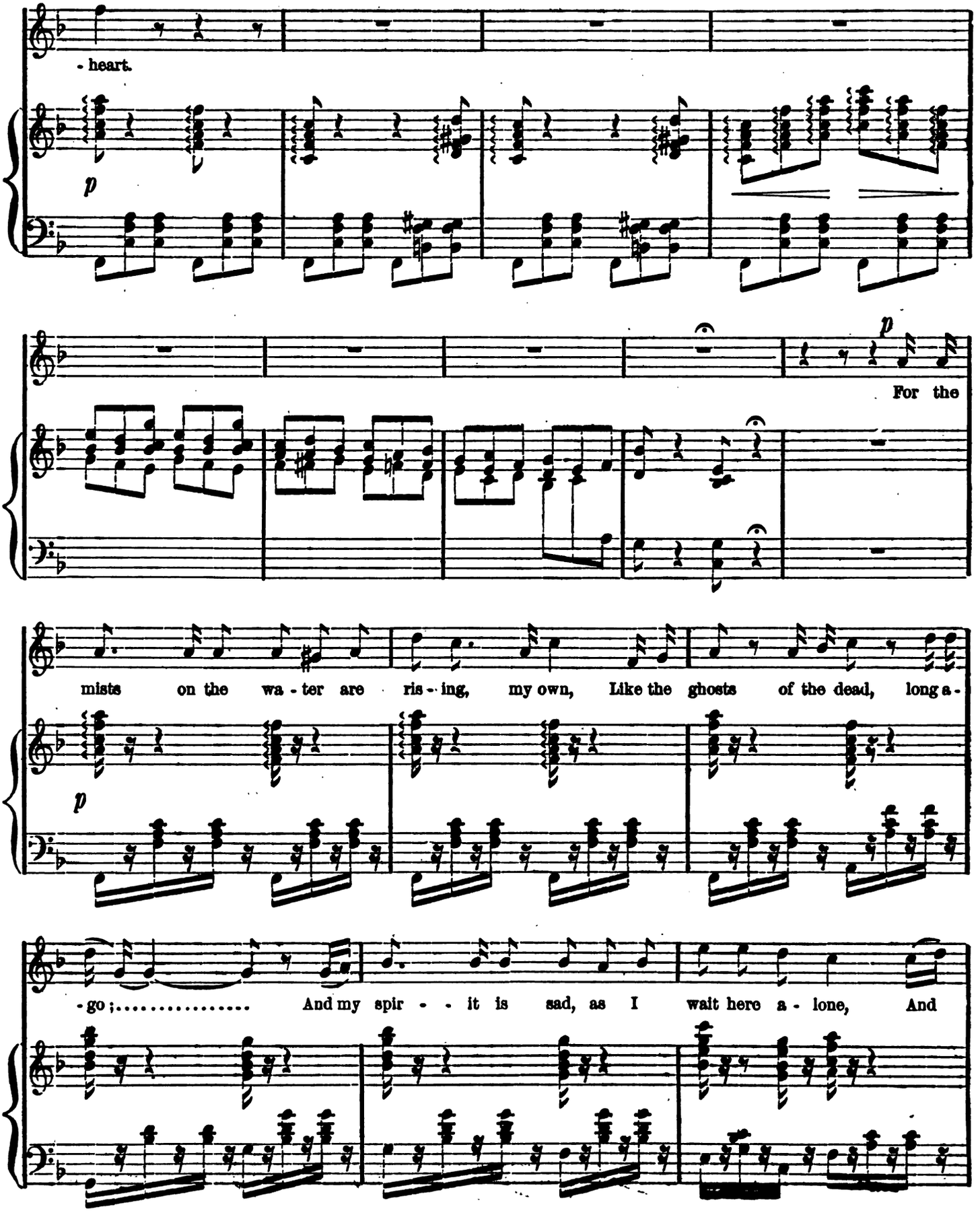

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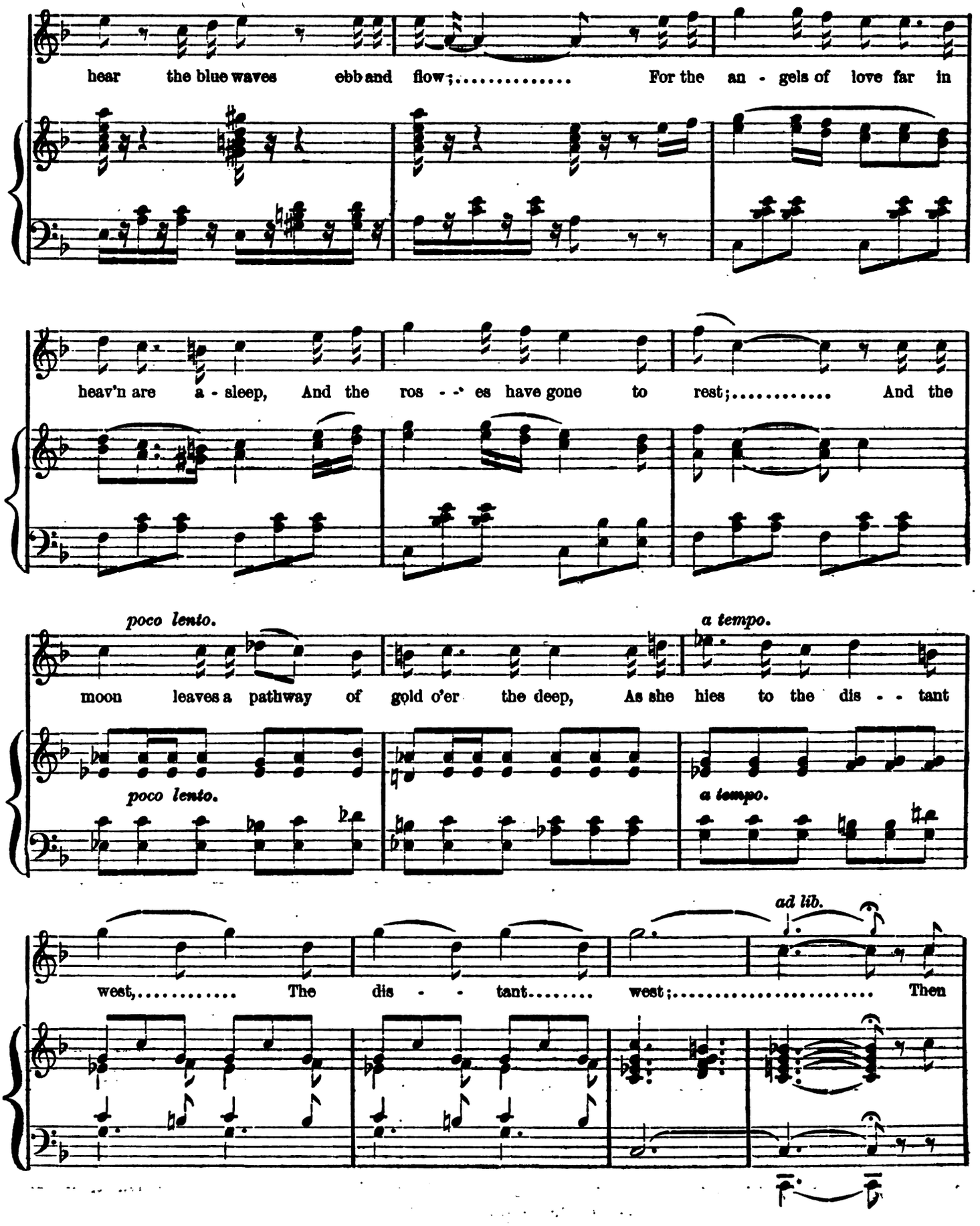

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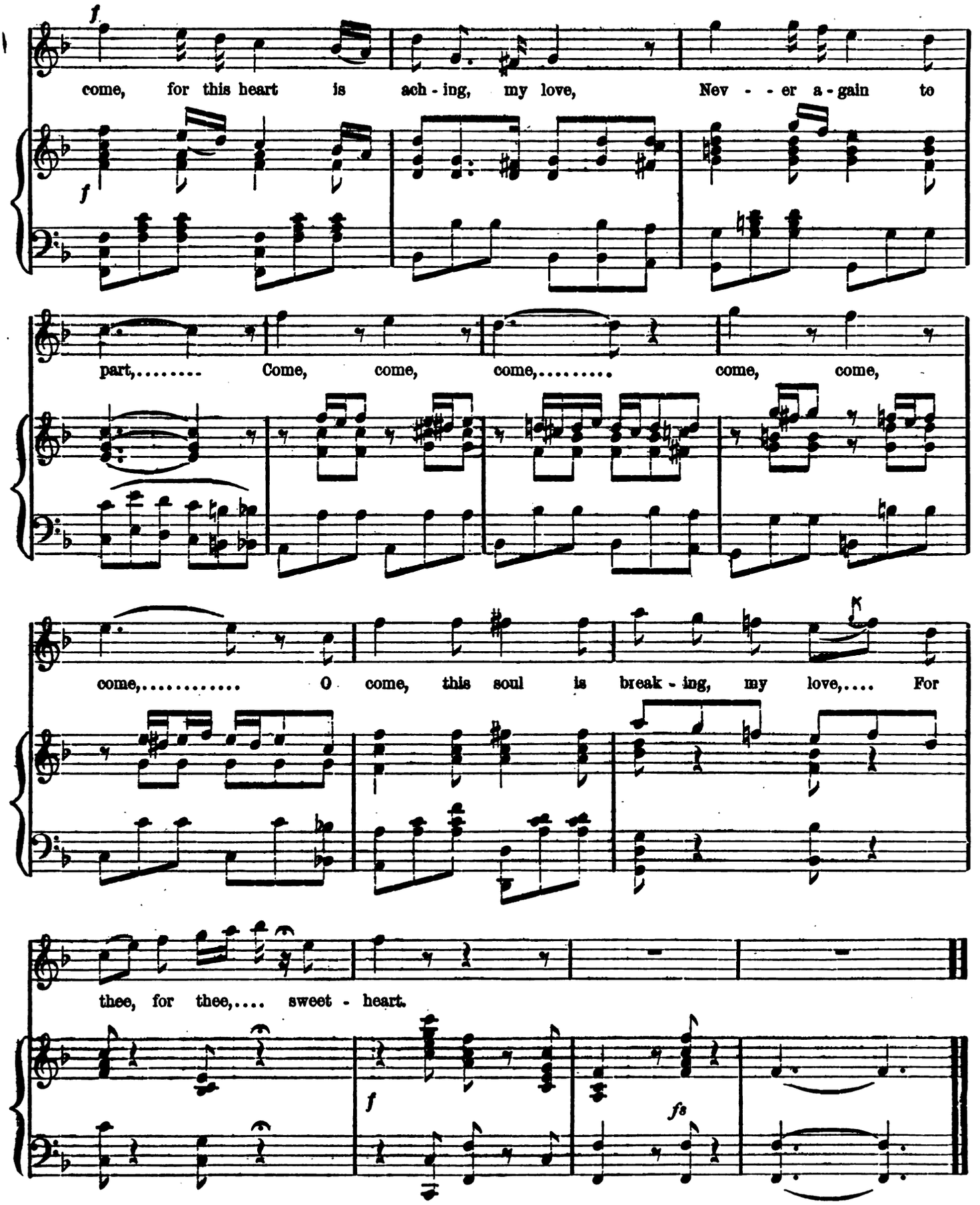

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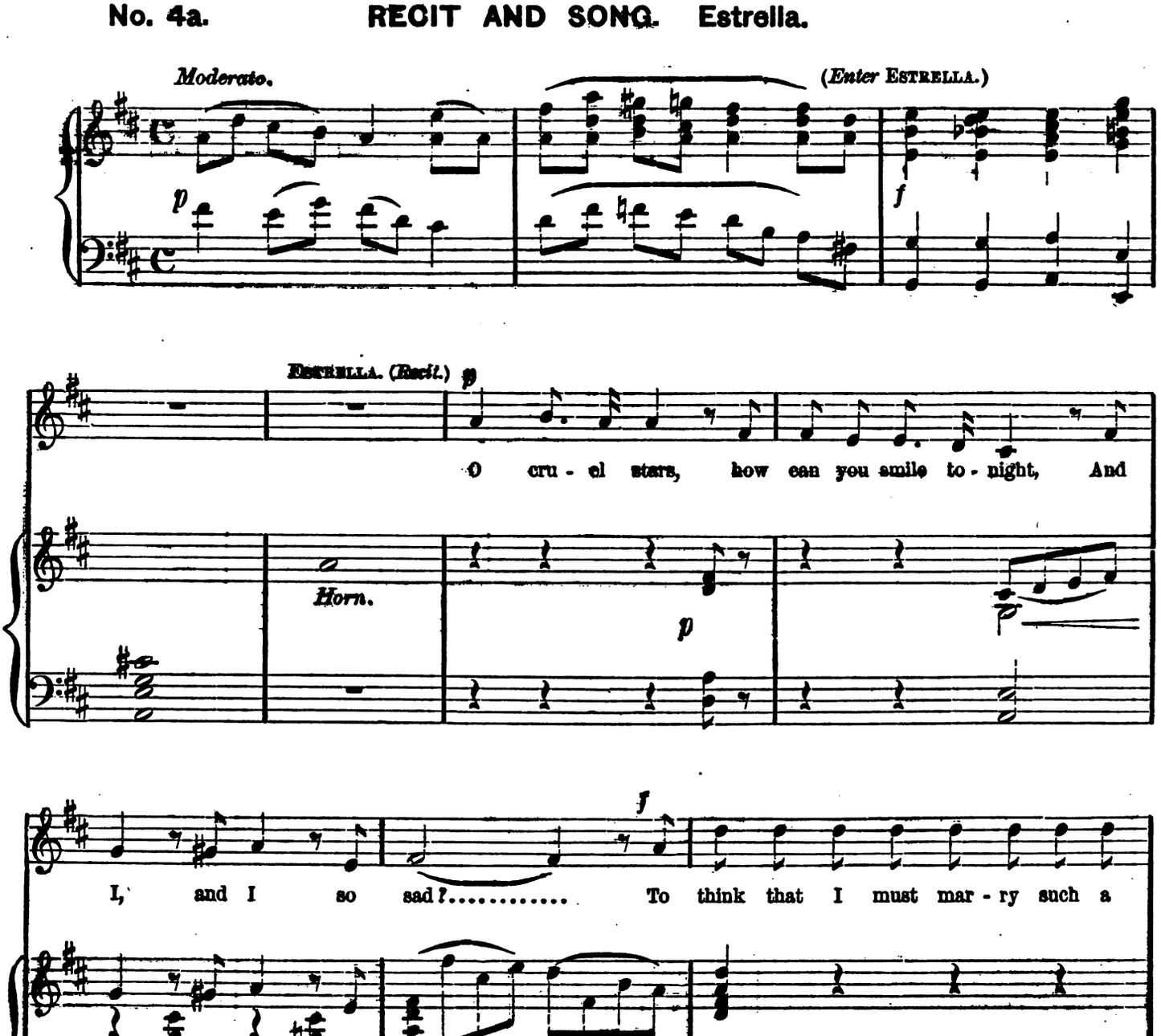
BRIGETTA, ESTRELLA'S *companion, comes on and informs him of the approaching marriage of* ESTRELLA *with the* COUNT. *He is thunderstruck.* BRIGETTA *also tells him of the* COUNT'S *plan to be carried off, which she has overheard the* MAJOR DOMO *and him discussing. He makes* BRIGETTA *swear not to say a word of this to* ESTRELLA, *and they both leave the stage. Enter* ESTRELLA *very woebegone at the thought of her marriage with the* COUNT.

O CRUEL STARS.

No. 4a. RECIT AND SONG. Estrella.



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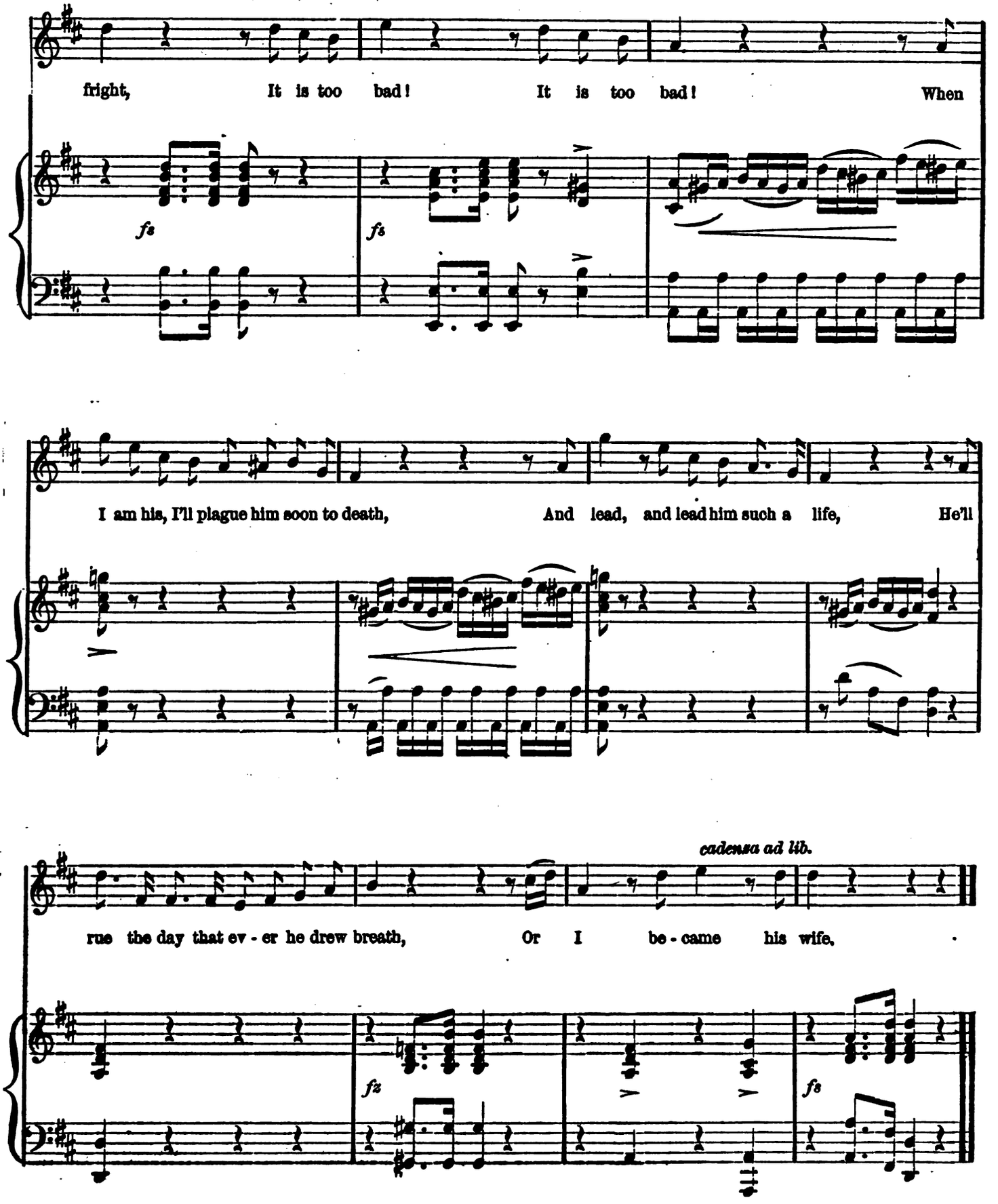

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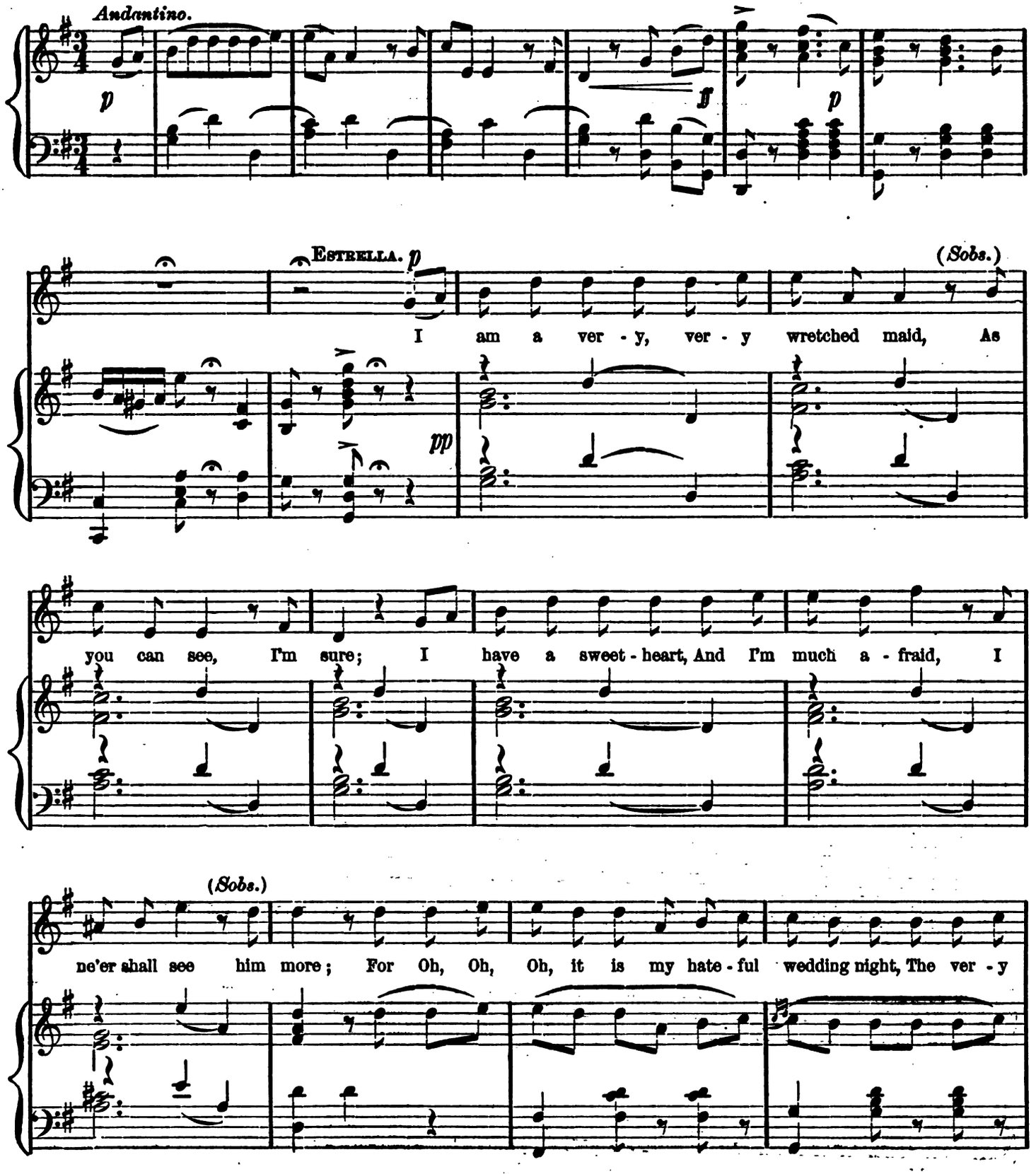
REALLY, 'TIS TOO BAD.

No. 4b. **SONG. Estrella.**



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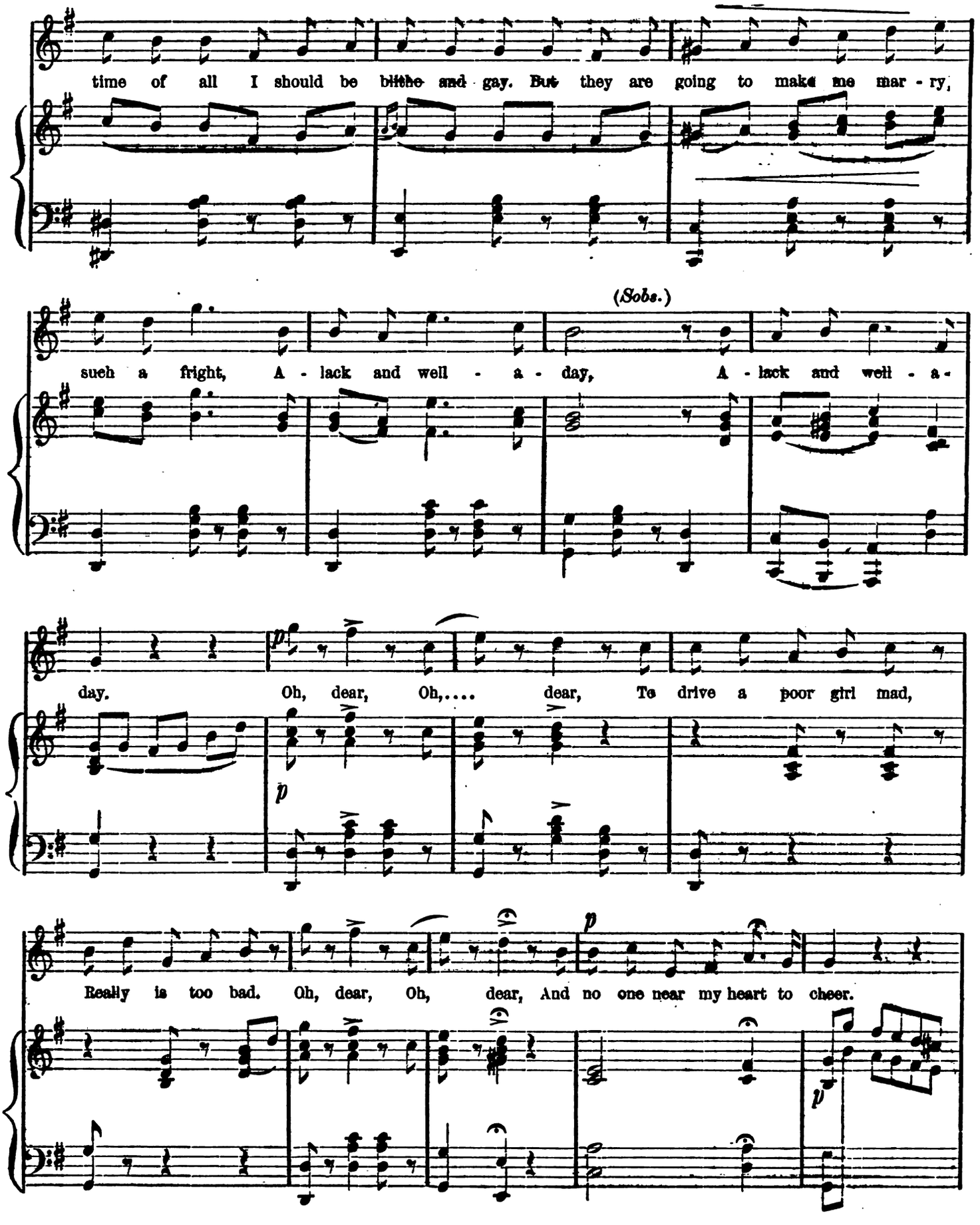

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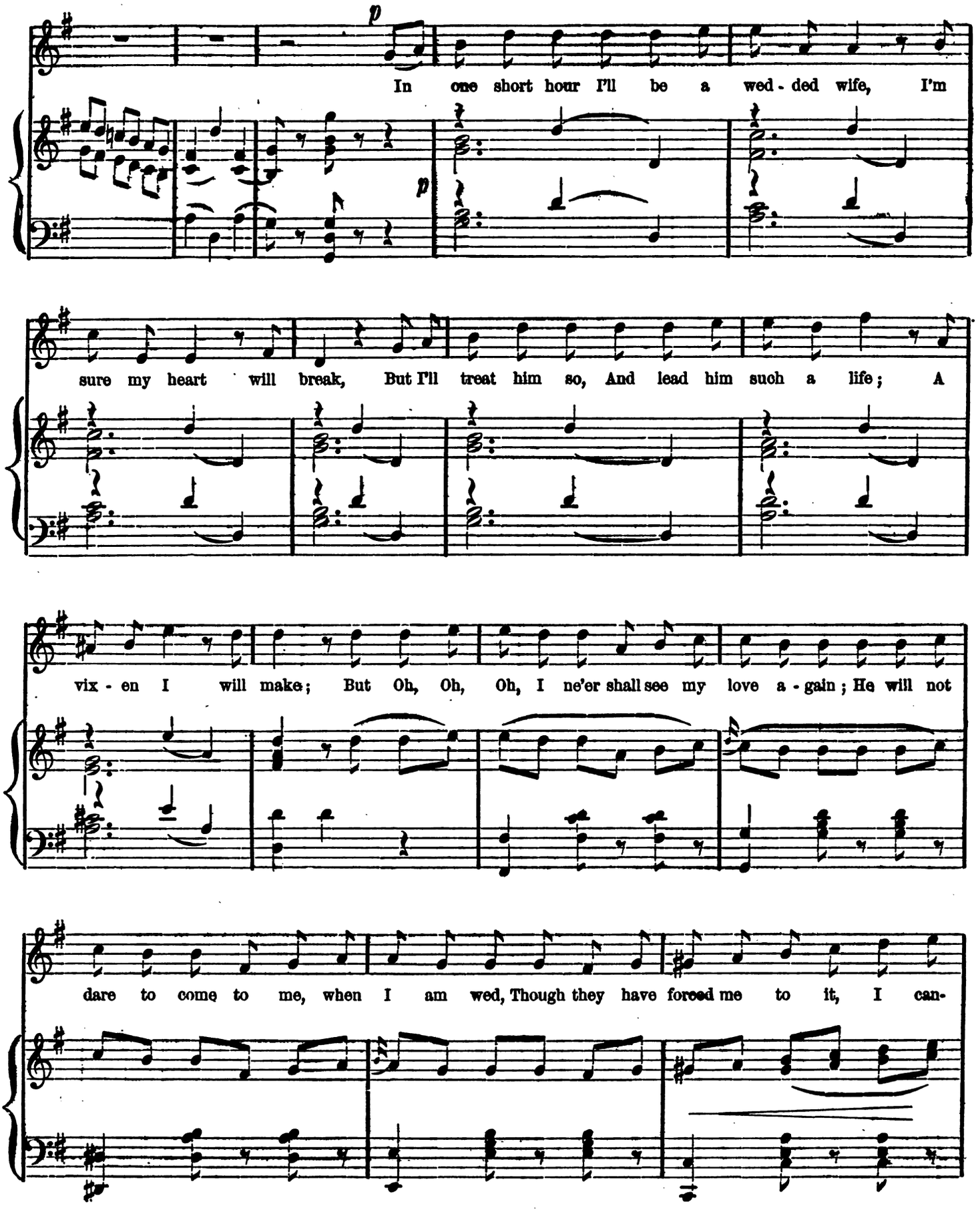

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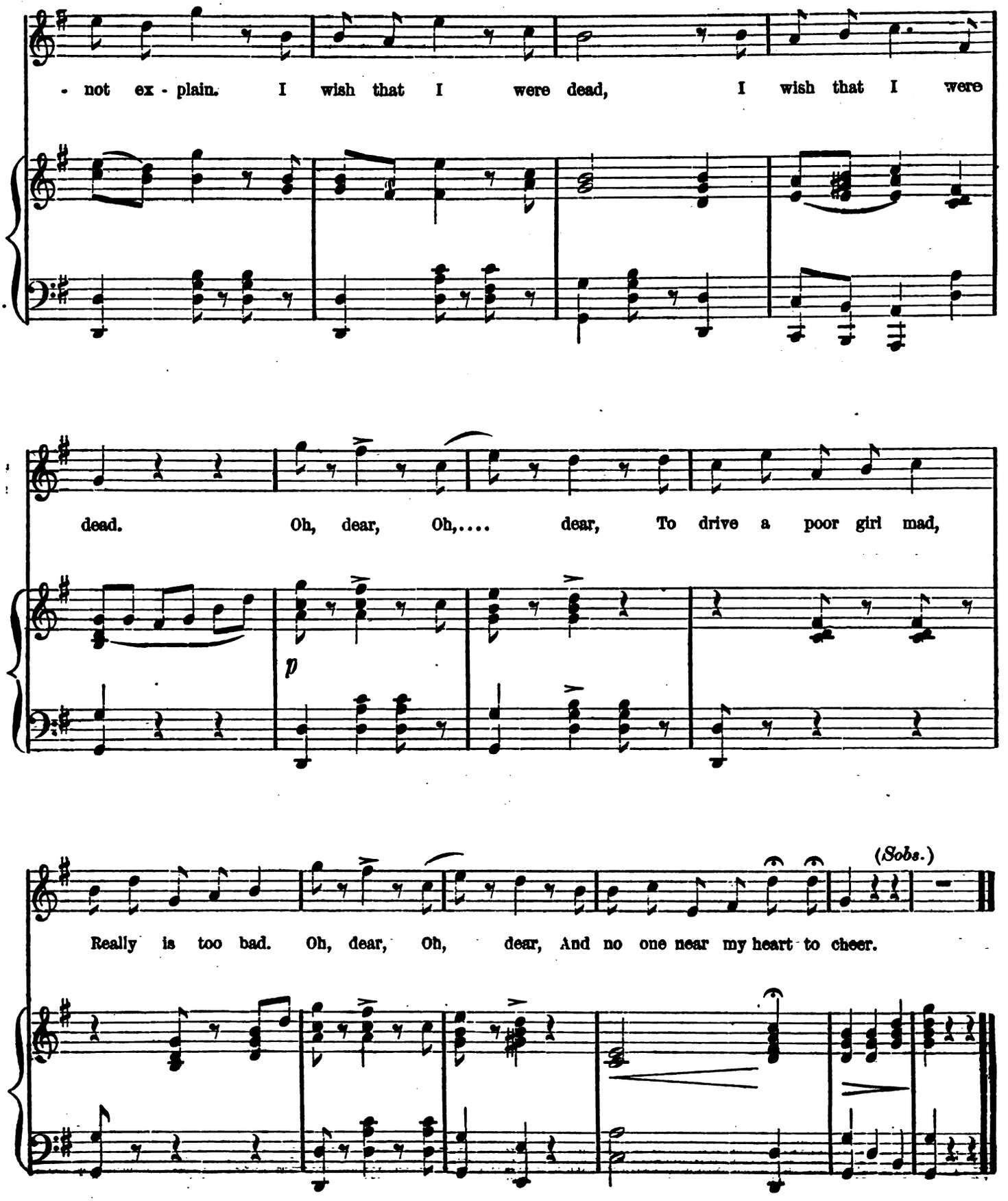

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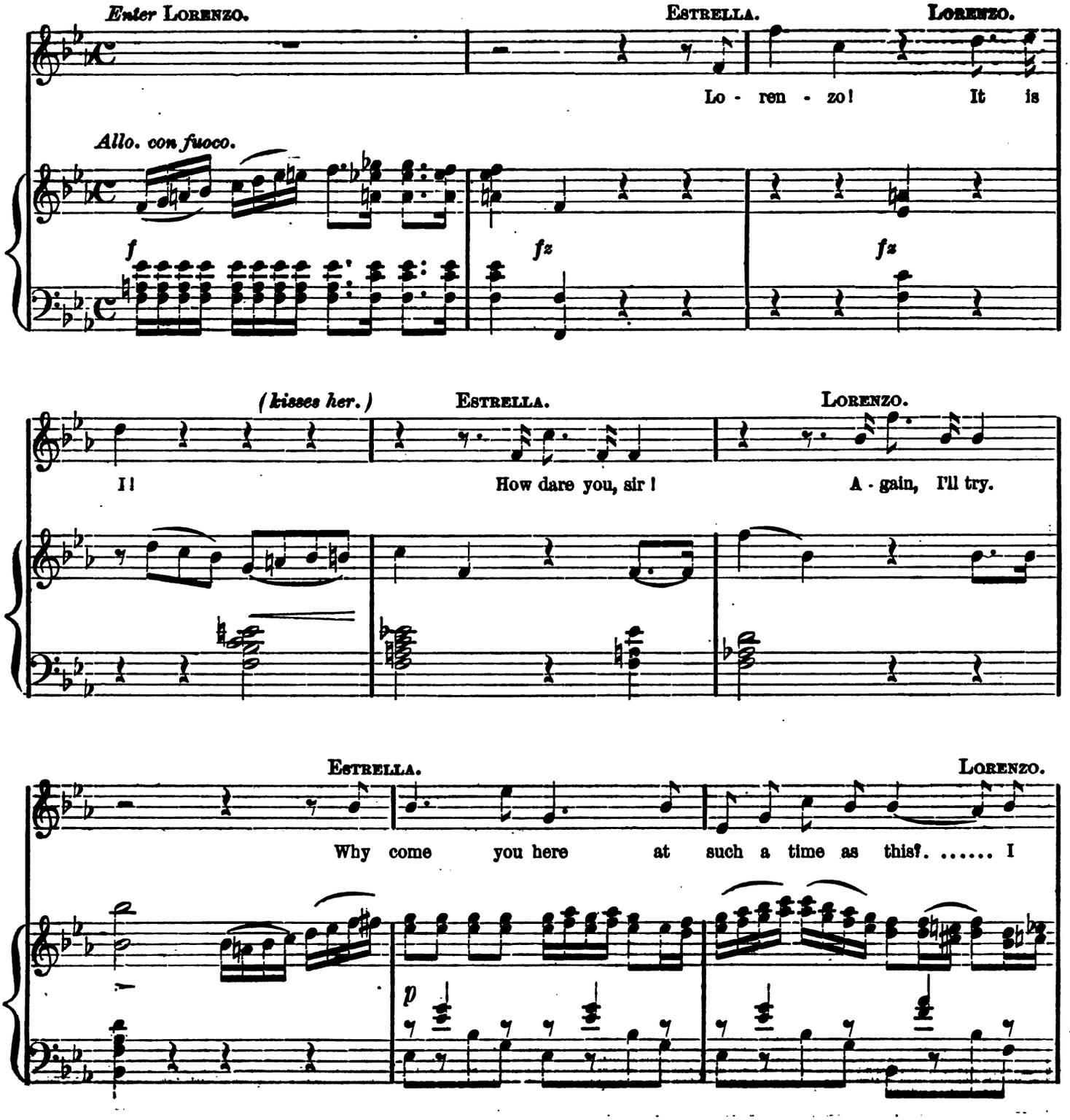
LORENZO *comes in, and, stealing behind* ESTRELLA, *puts his hand over her eyes.*

HOW DARE YOU, SIR!

No. 5. DUO. Estrella and Lorenzo.



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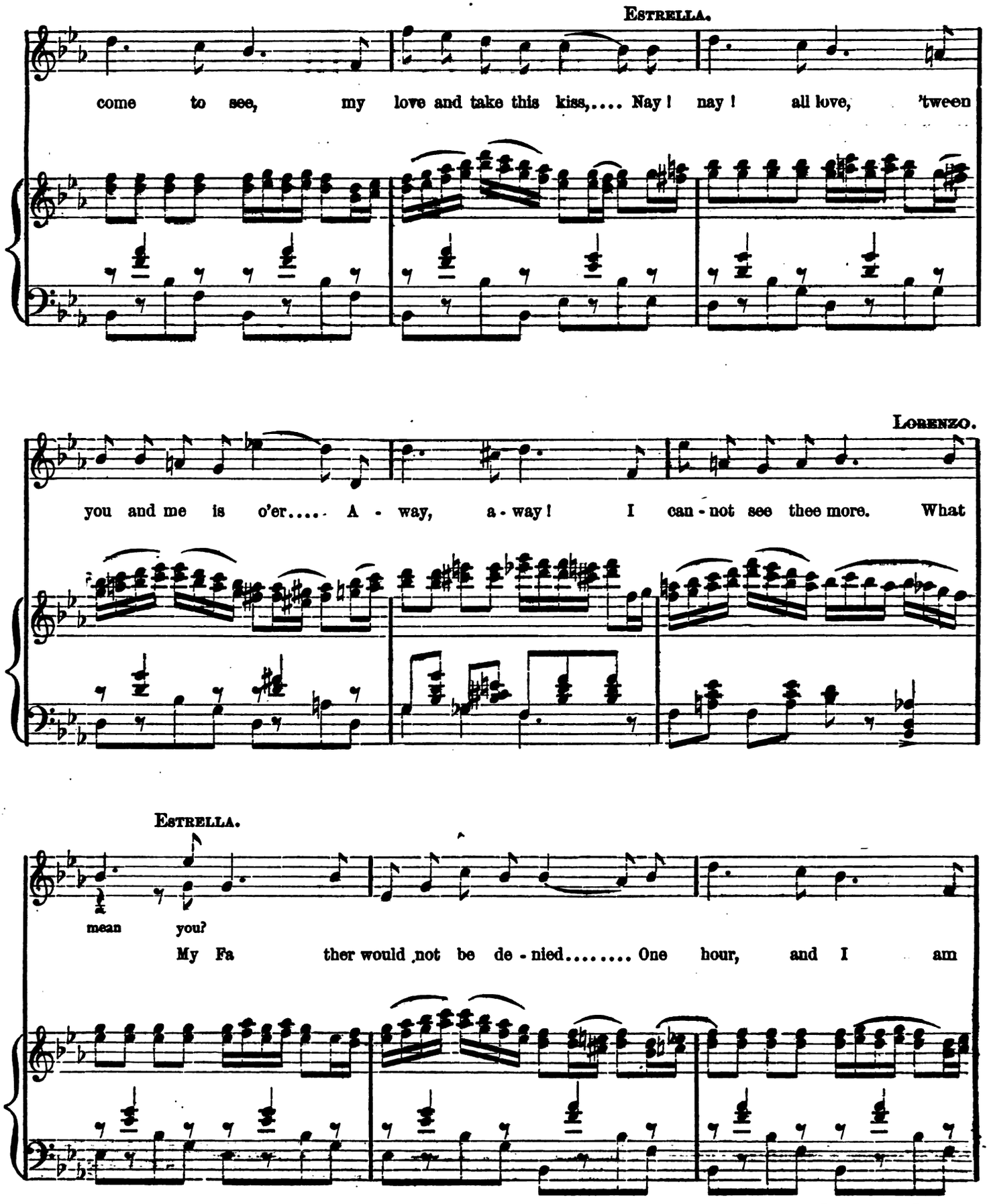

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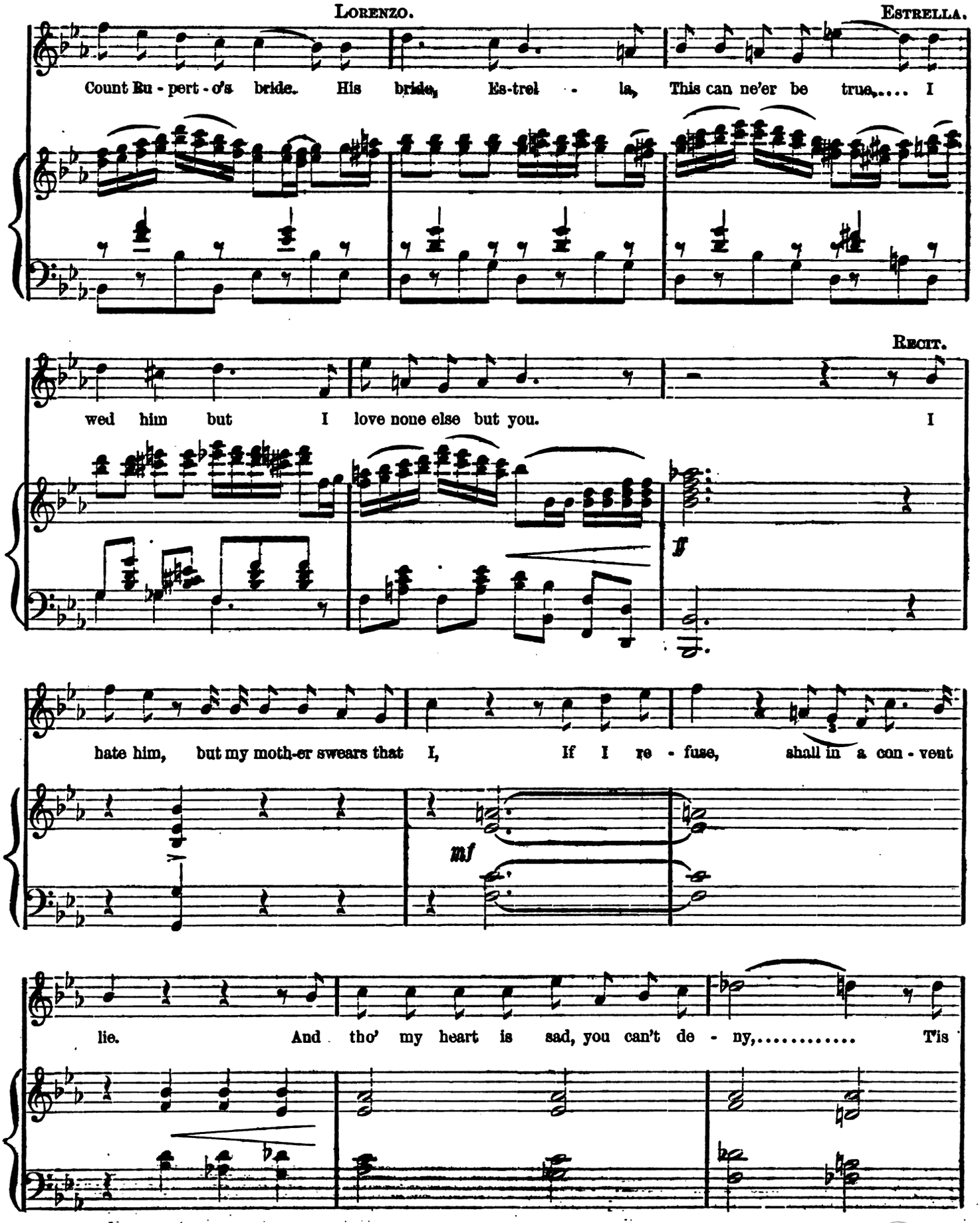

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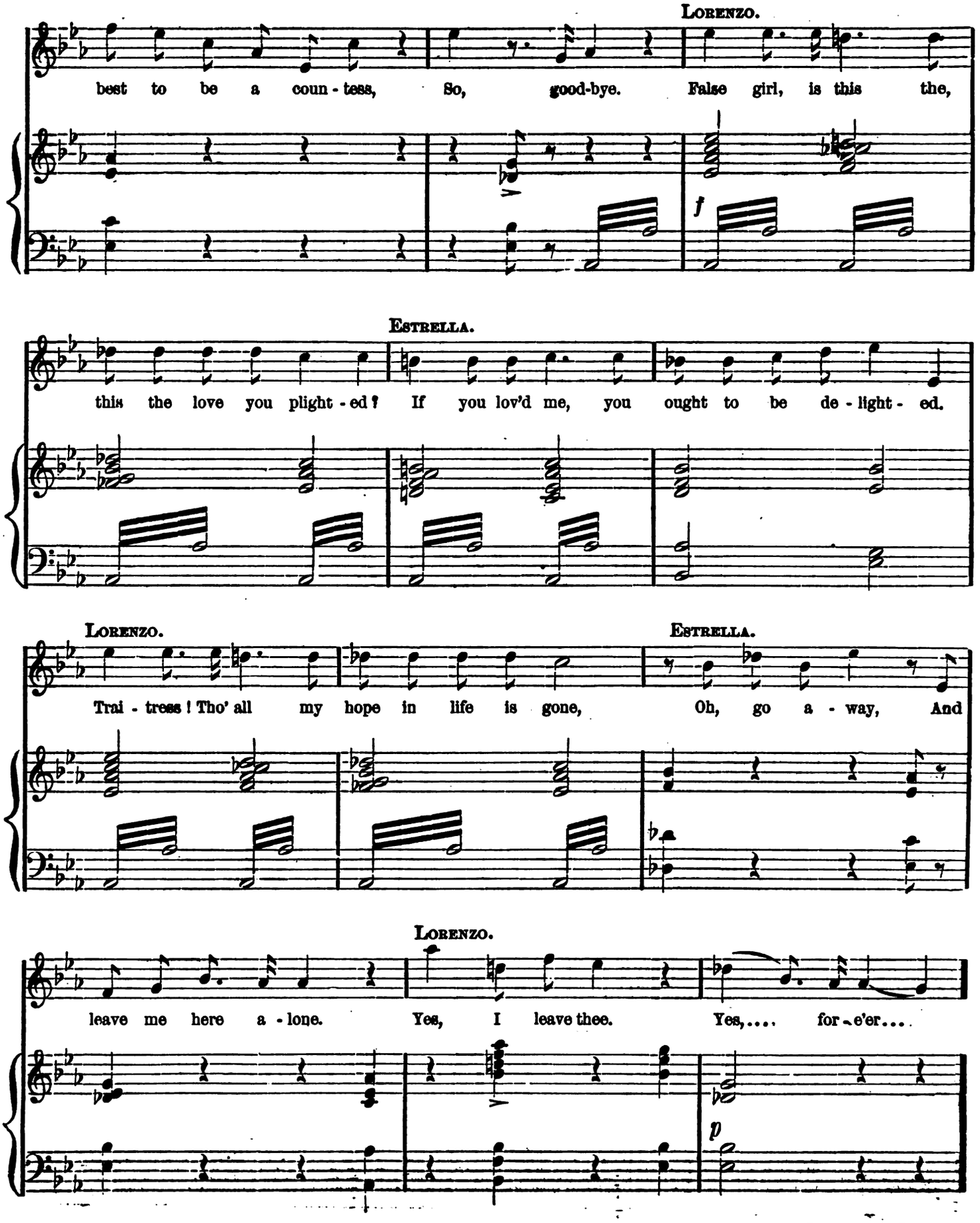

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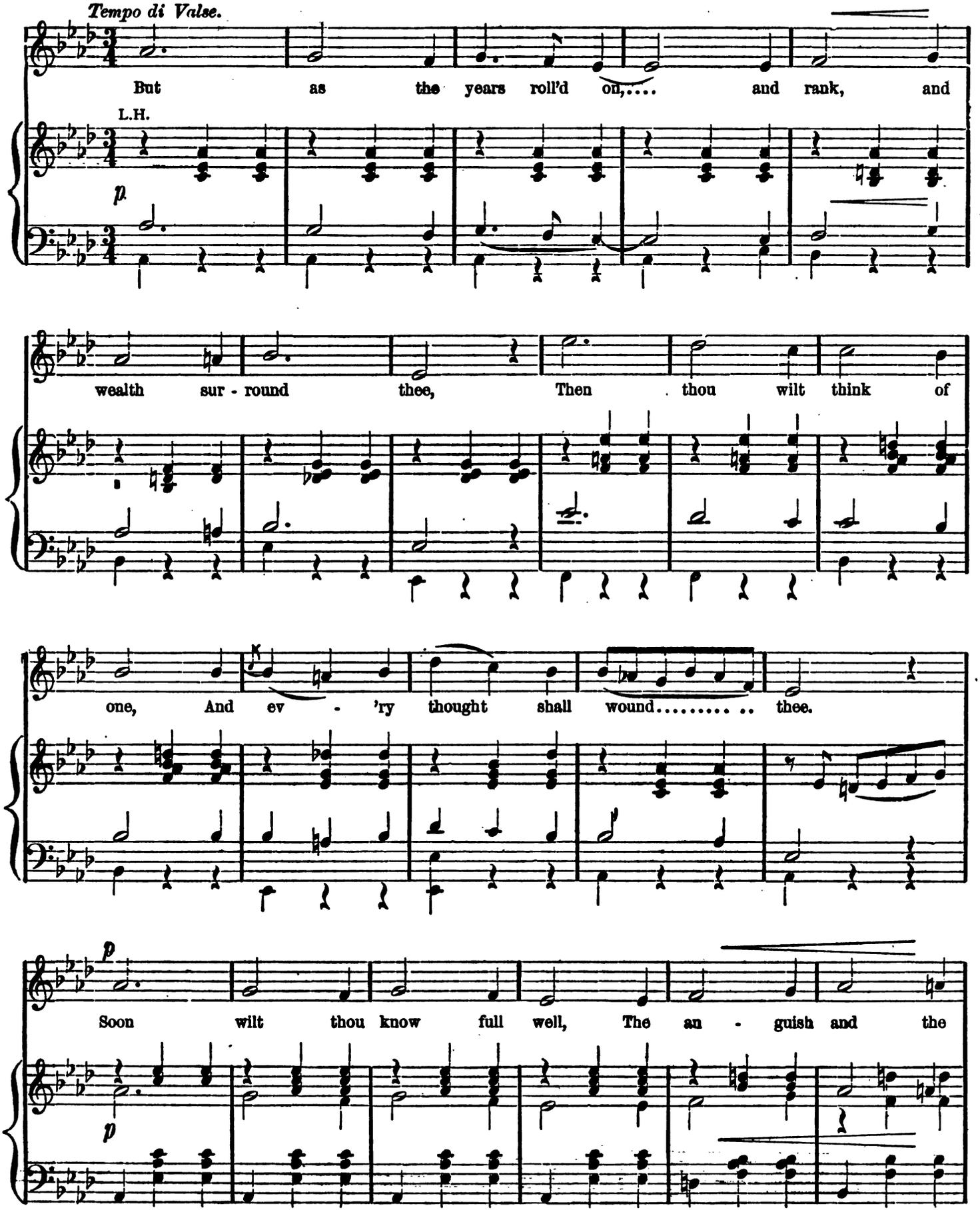
LORENZO.
Tempo di Valse.



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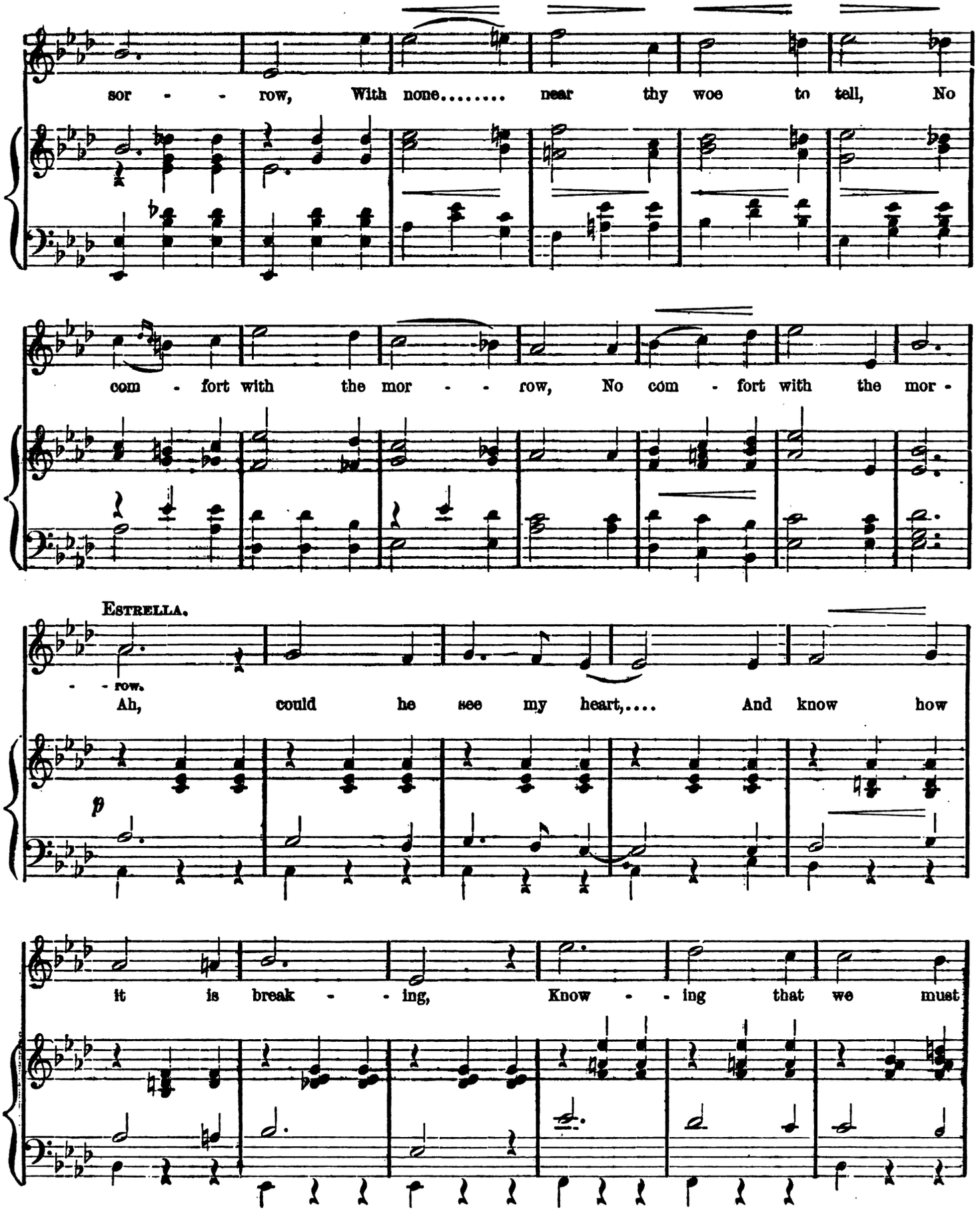

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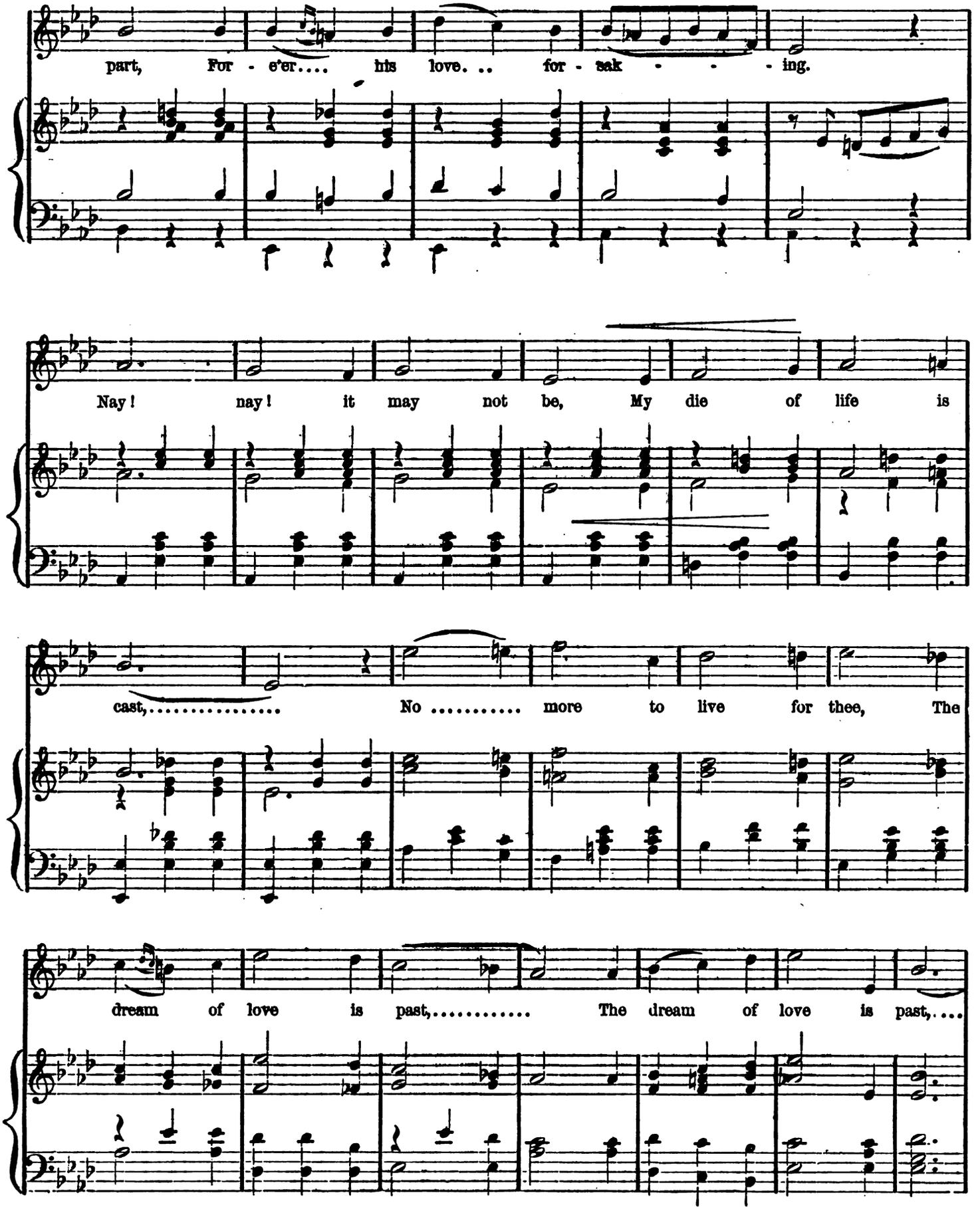

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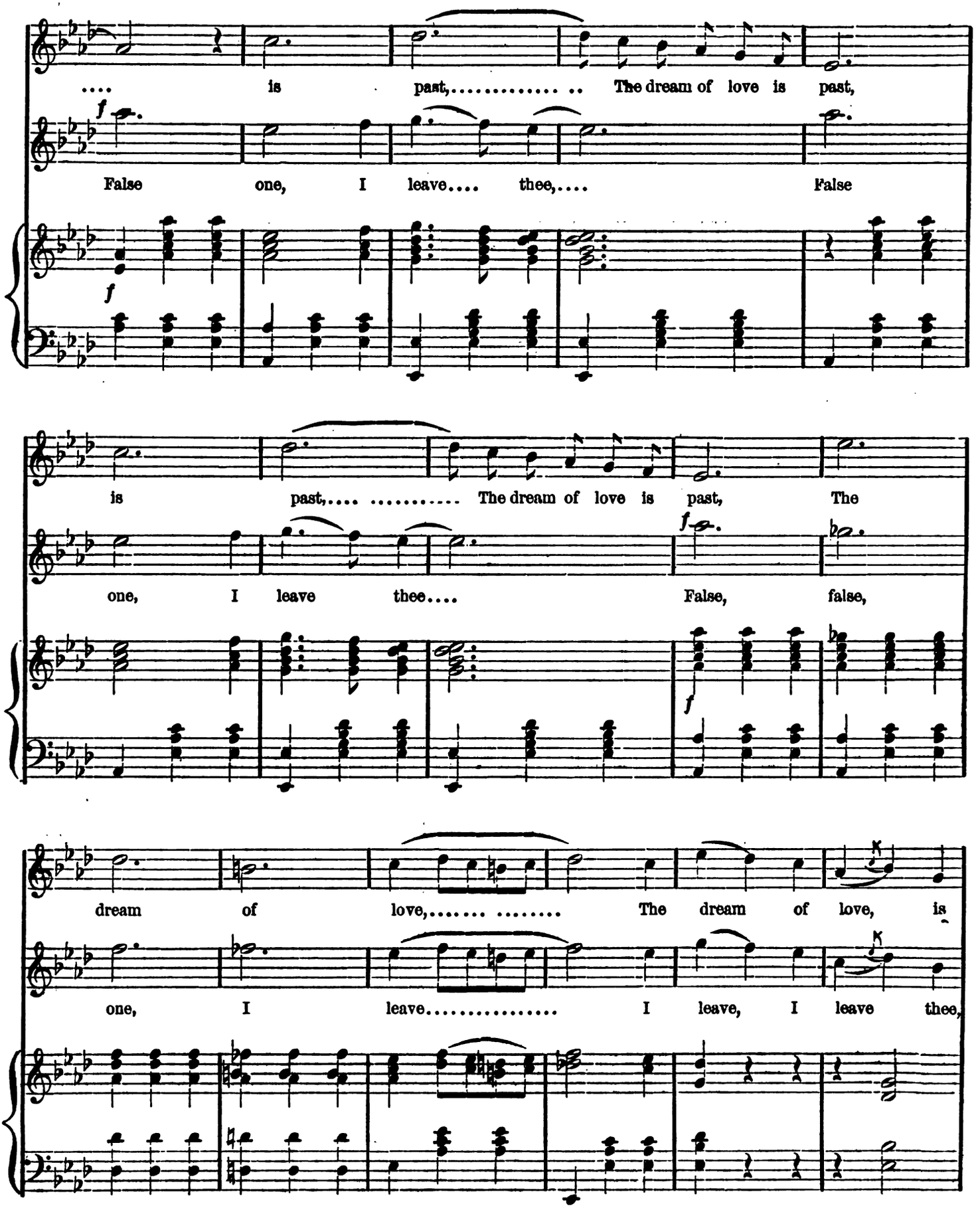

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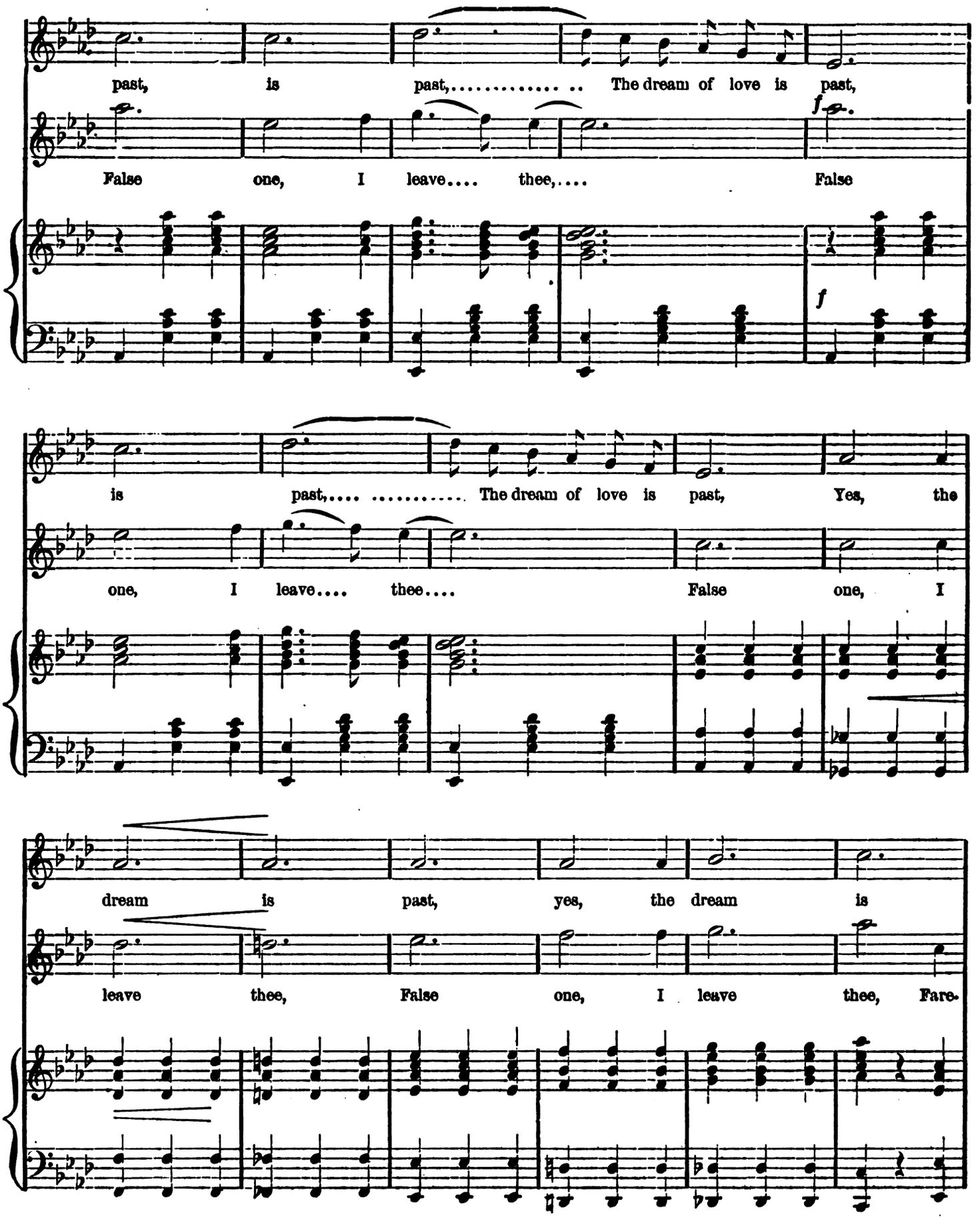

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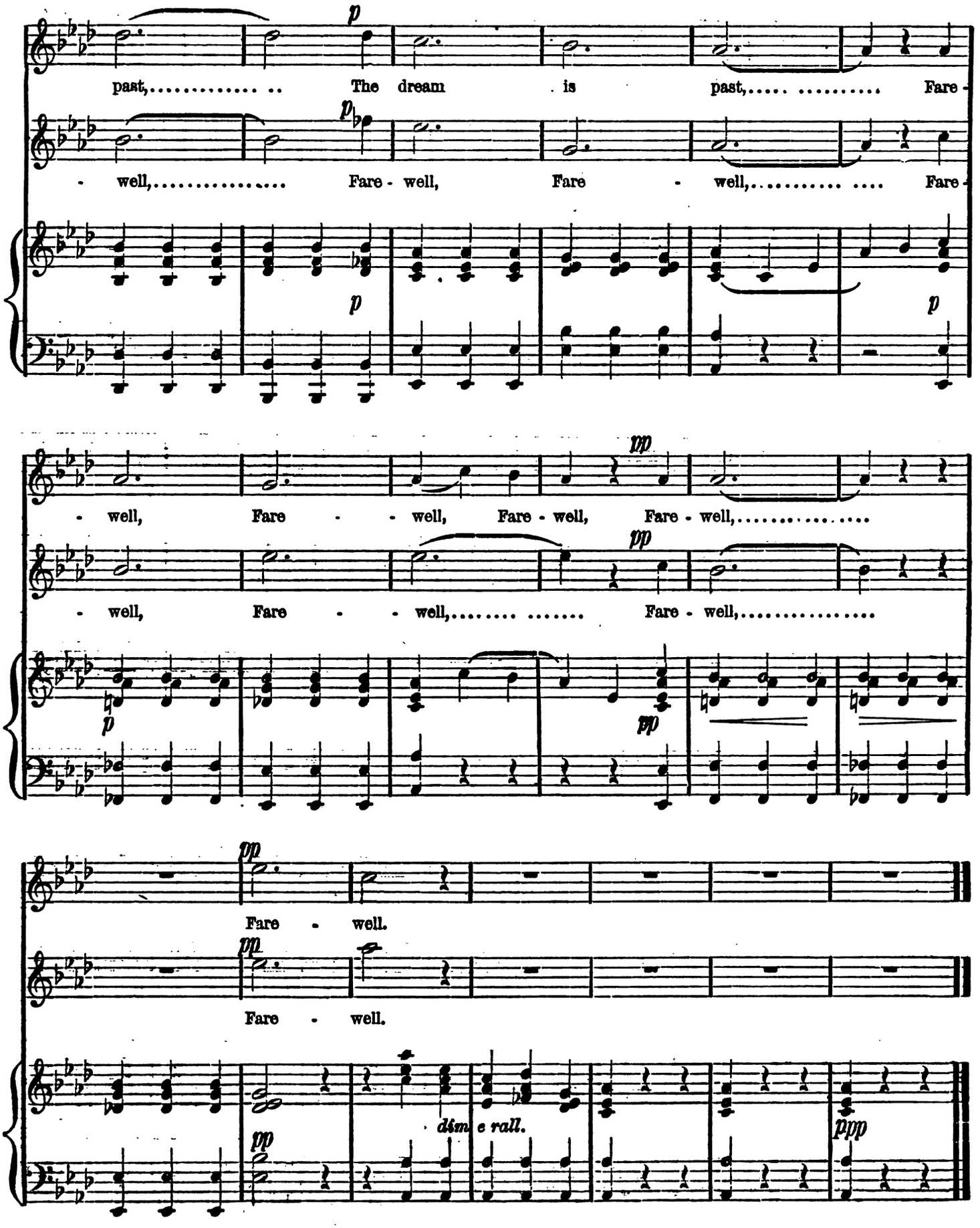

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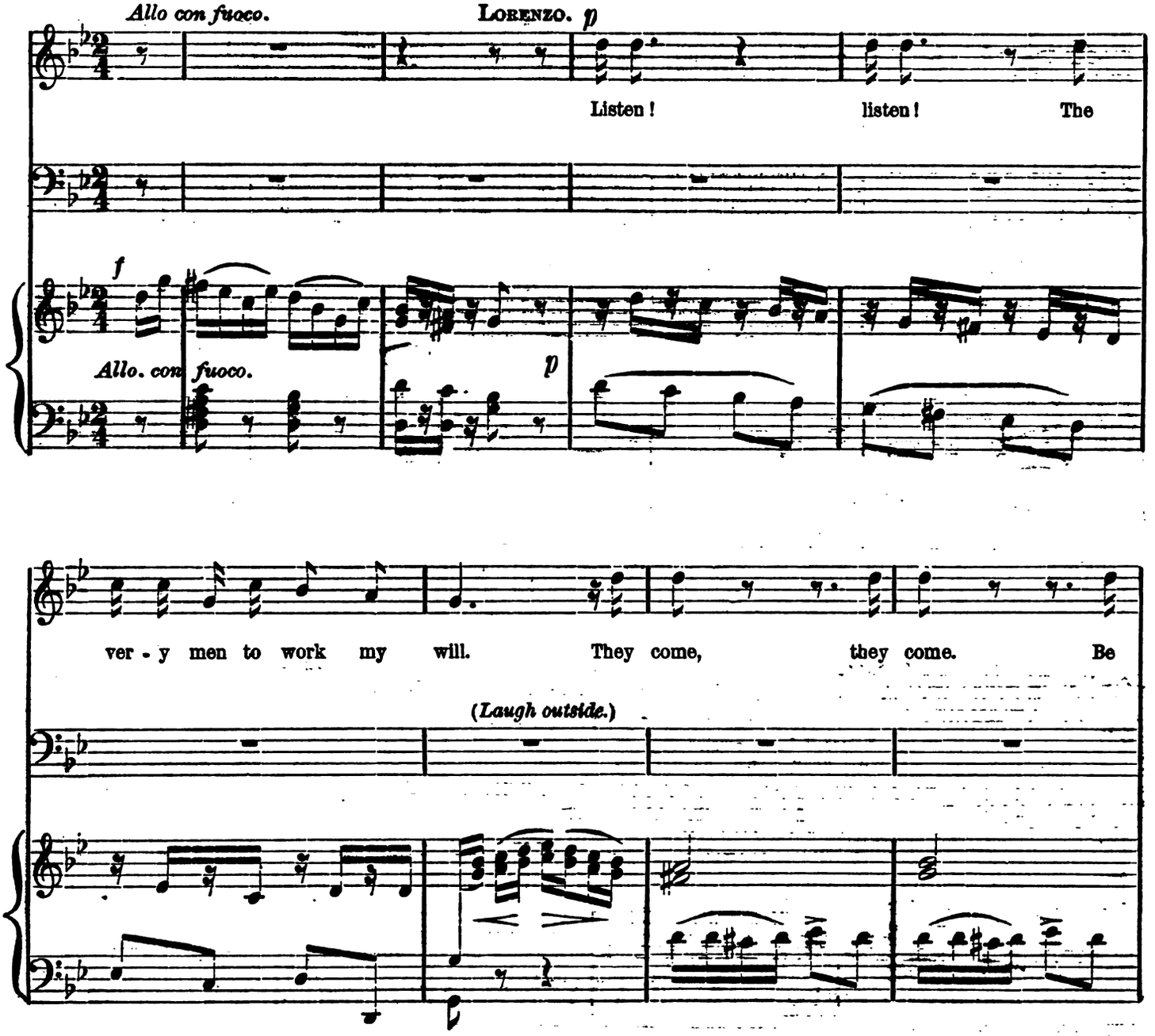
Impassioned scene between ESTRELLA *and* LORENZO, *in which she tells him that the only way to save her father from bankruptcy, is her marriage with the* COUNT; *and she must do so to save her parents. She bids* LORENZO *farewell for ever, and goes into the house.* LORENZO *does not know what to do; when he remembers what* BRIGETTA *has told him about the* COUNT'S *disappearance the day after the wedding. An idea strikes him, and he determines to have the* COUNT *carried off immediately. He hears his friends approaching, and determines to get them to disguise themselves as Algerines to carry him off.*

TO THE PIRATE BOLD.

No. 6. LORENZO AND MALE CHORUS.

Laugh of Male Chorus outside.



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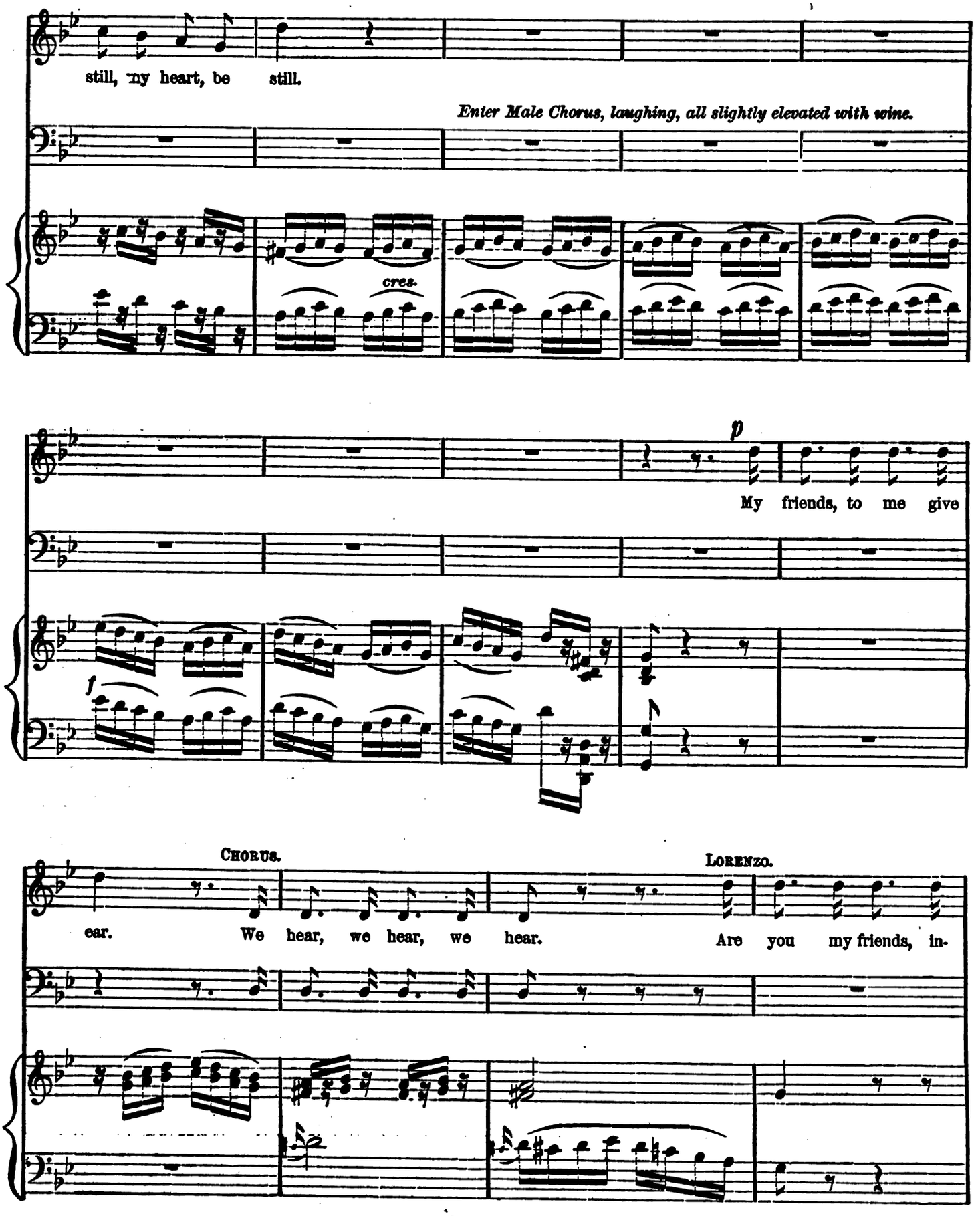

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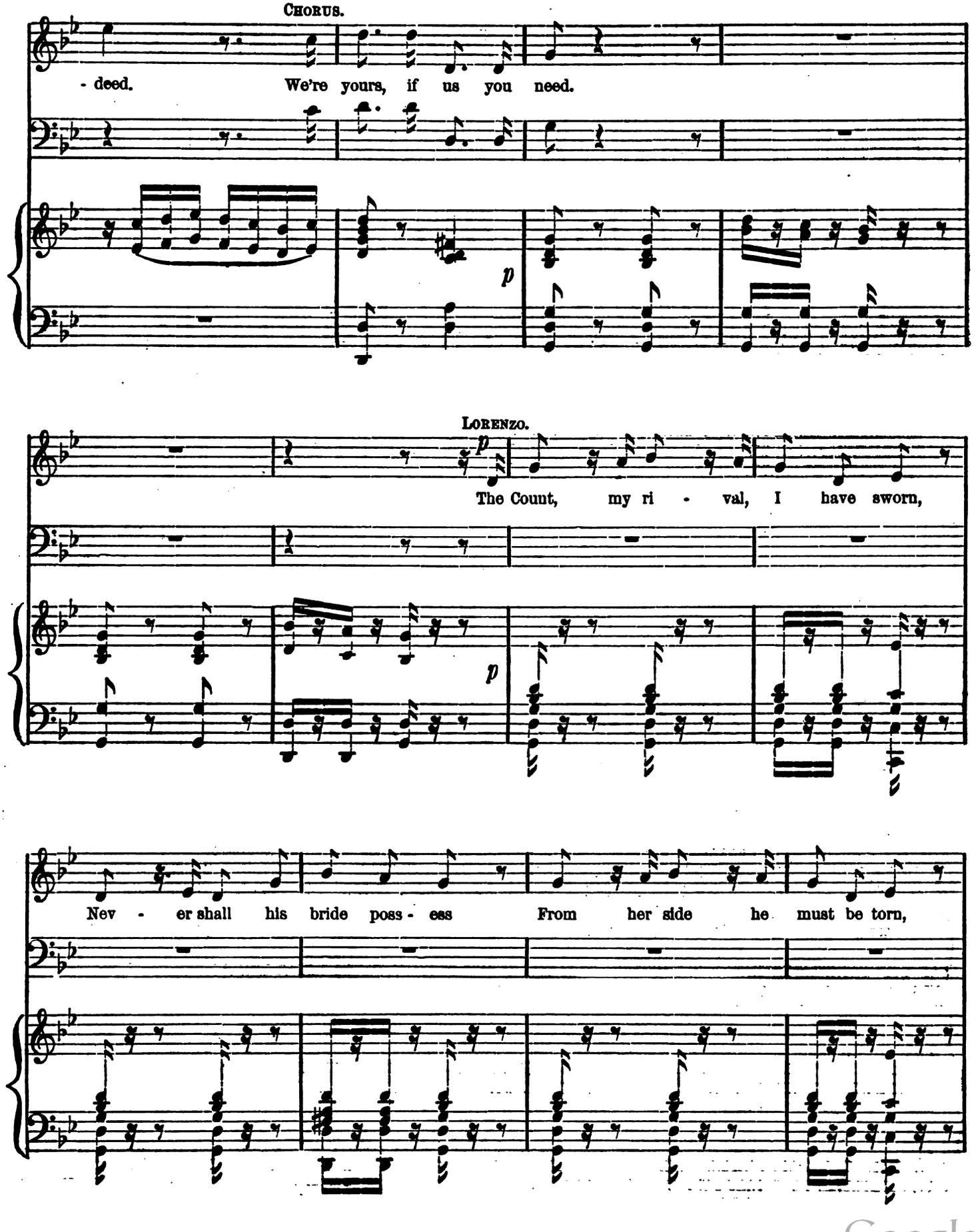

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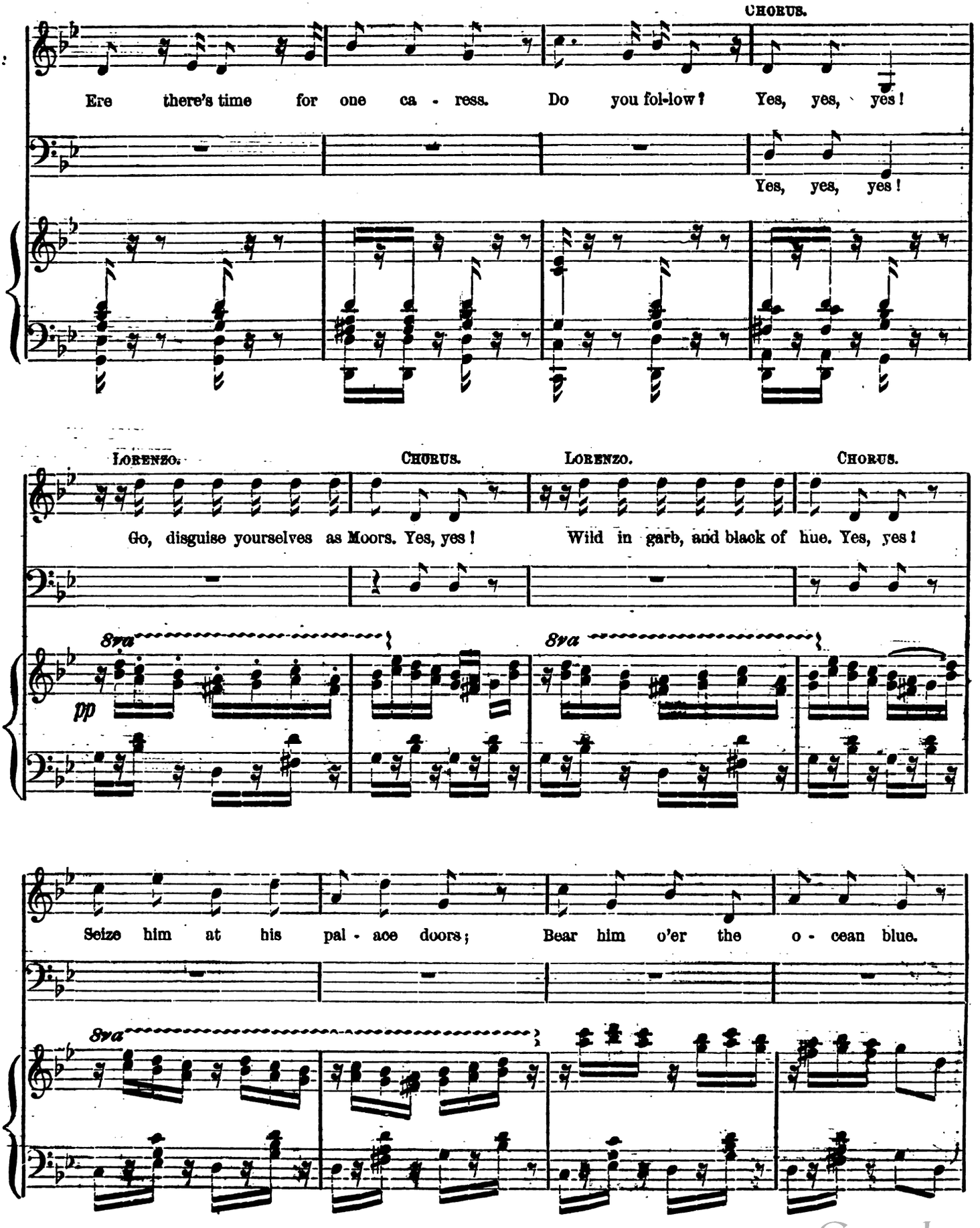

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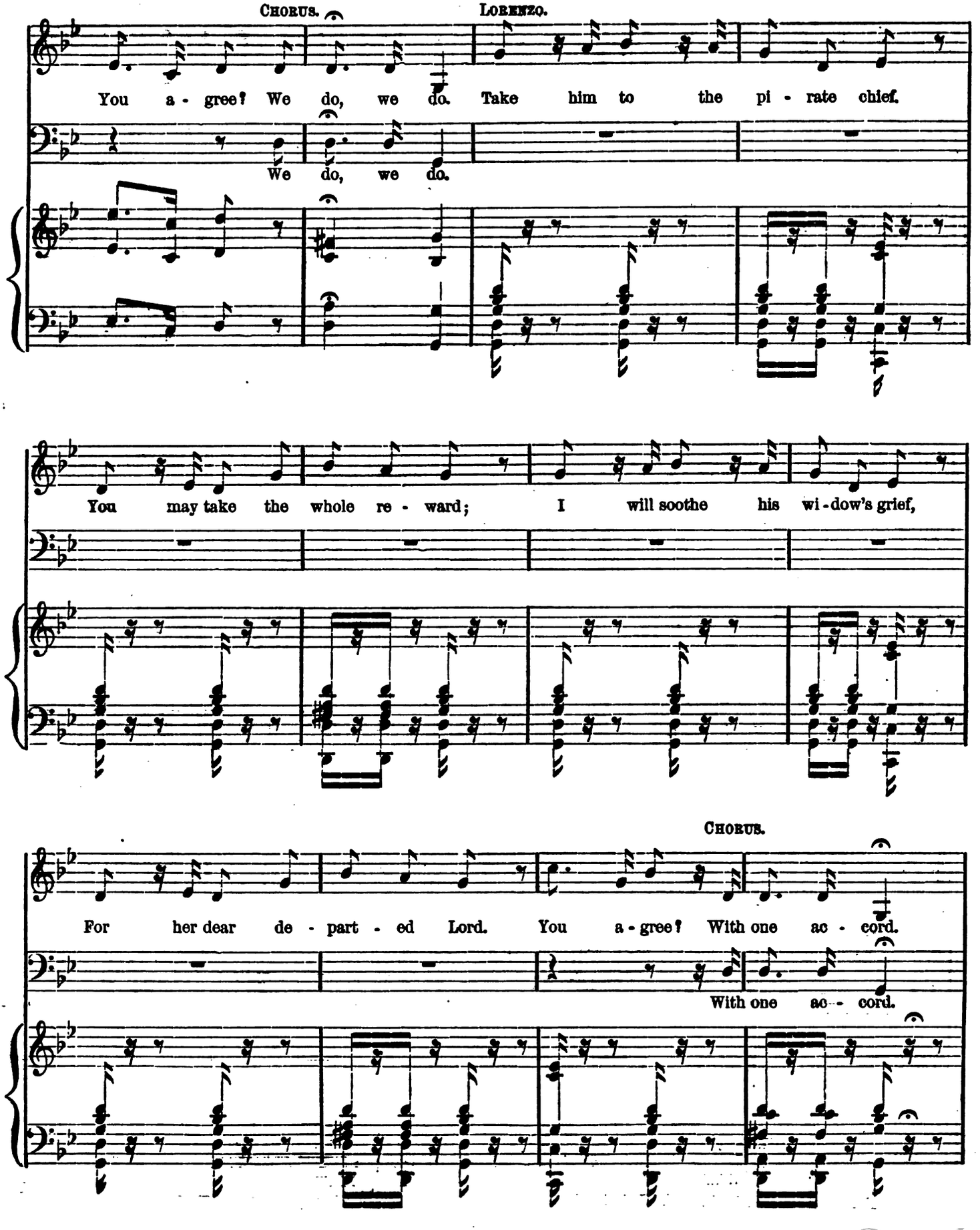

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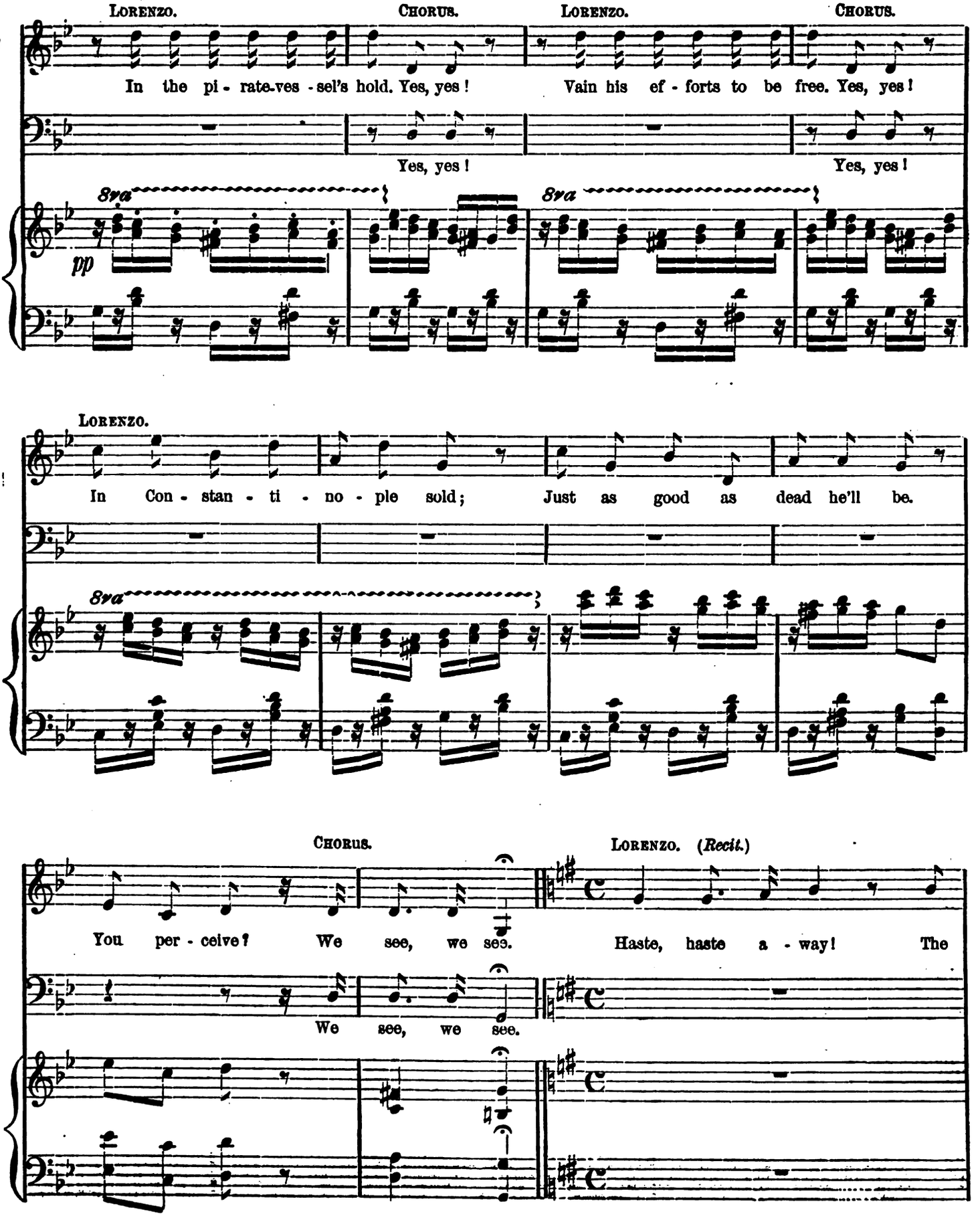

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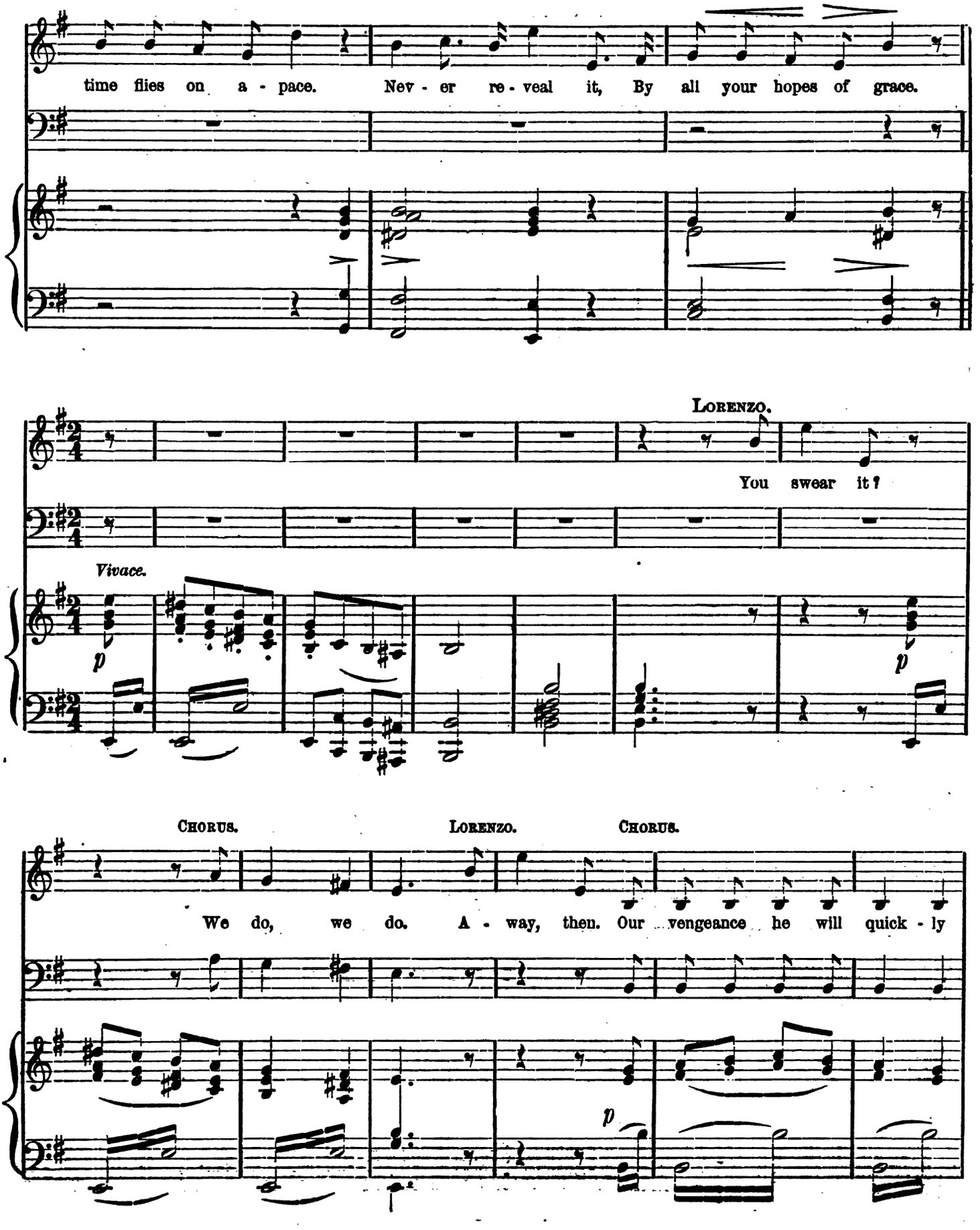

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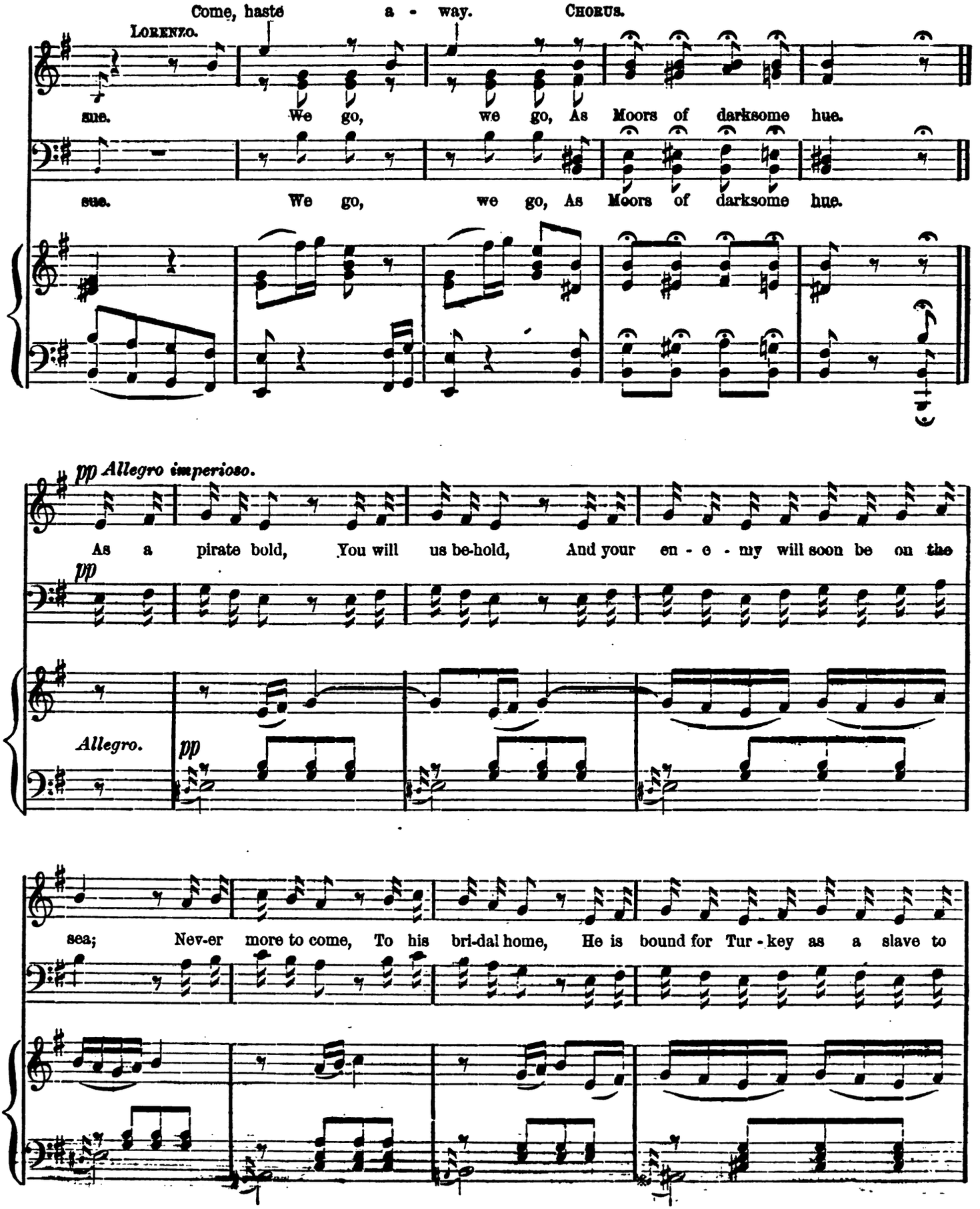

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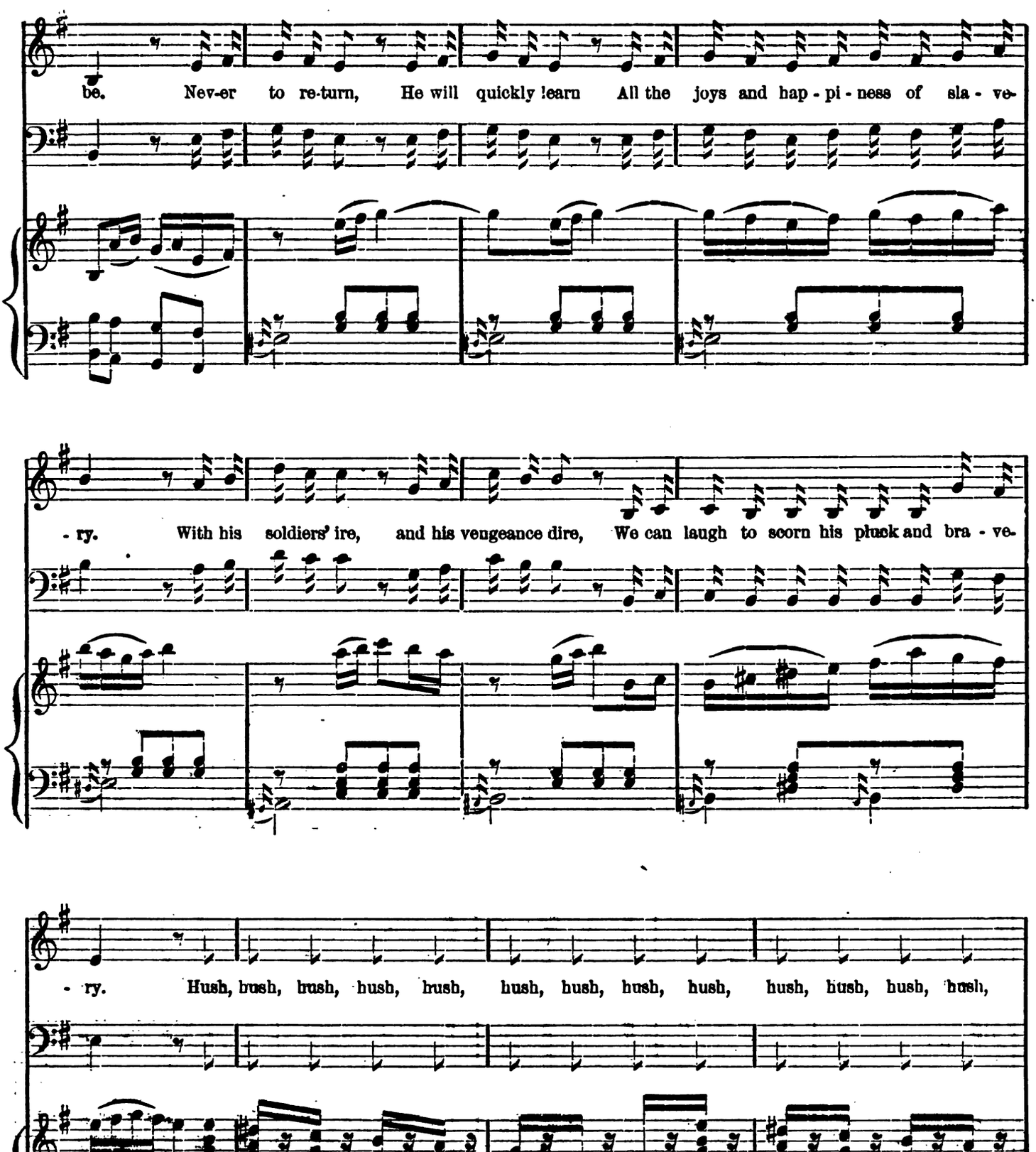

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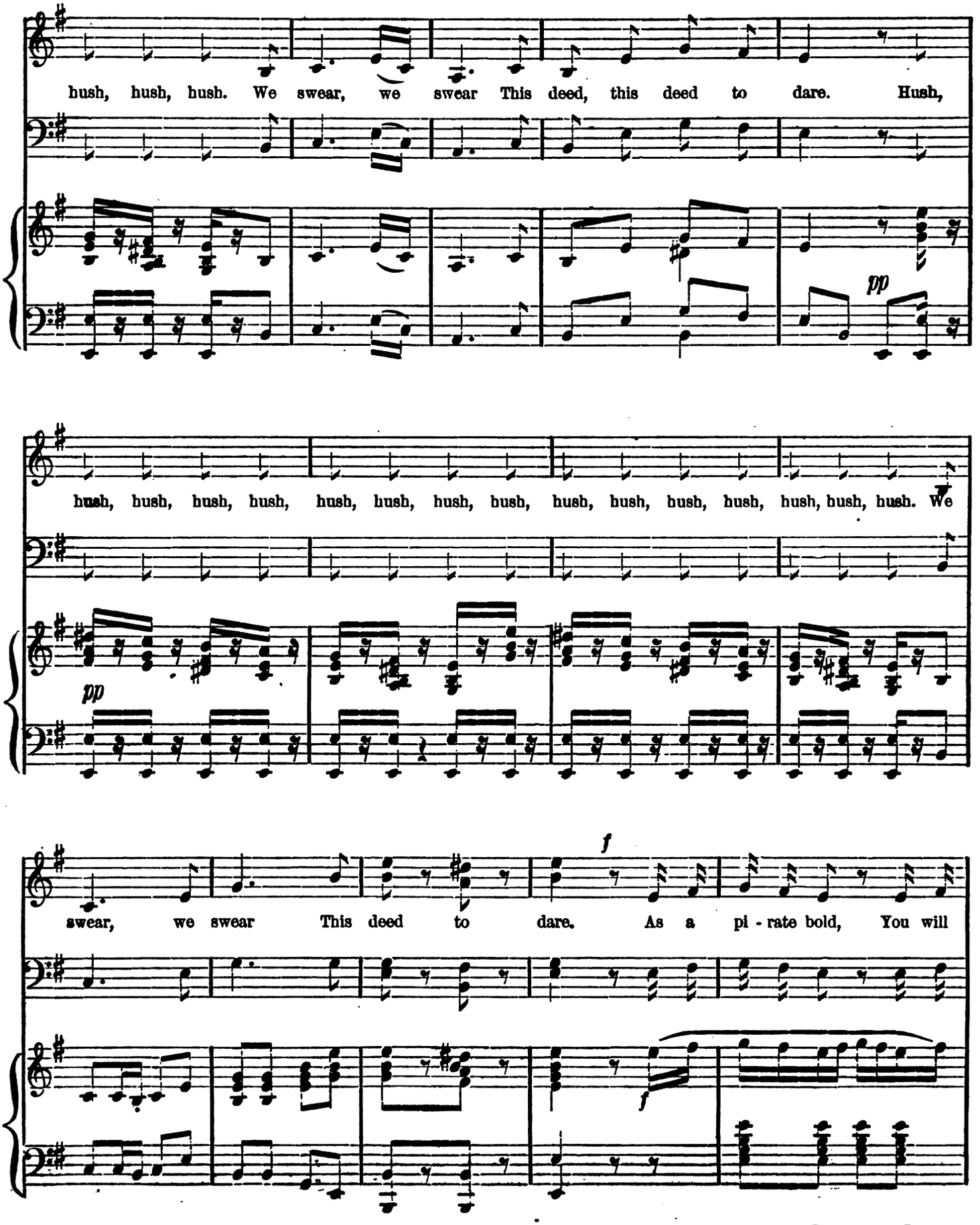

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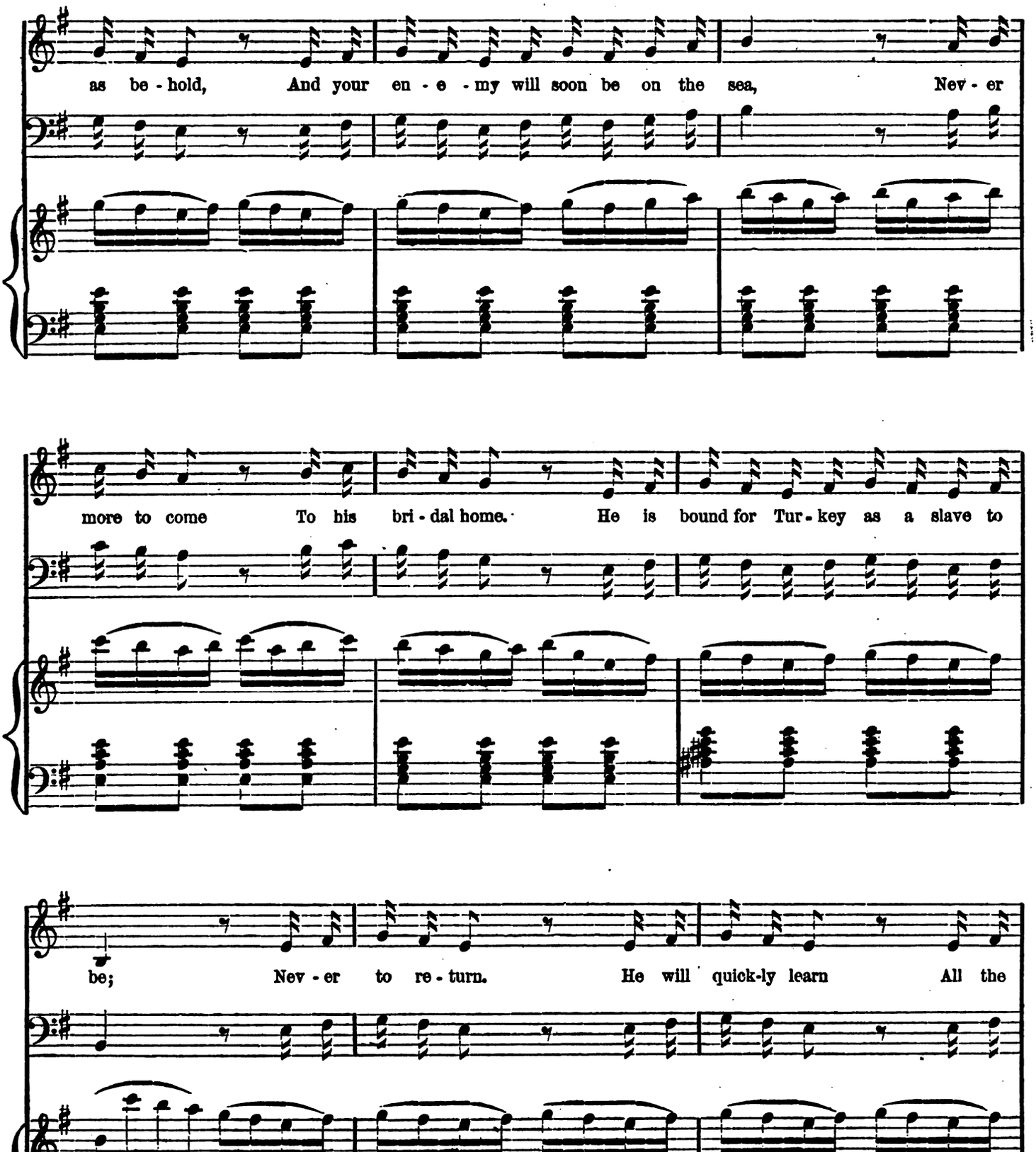

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joys of hap - pi - ness and slav - e - ry. With his sol-dier's ire, And his

vengeance dire, We can laugh to scorn his pluck and brav - e - ry. We swear, we

Exit LORENZO & CHORUS.

swear, We swear, we swear This deed to dare.....

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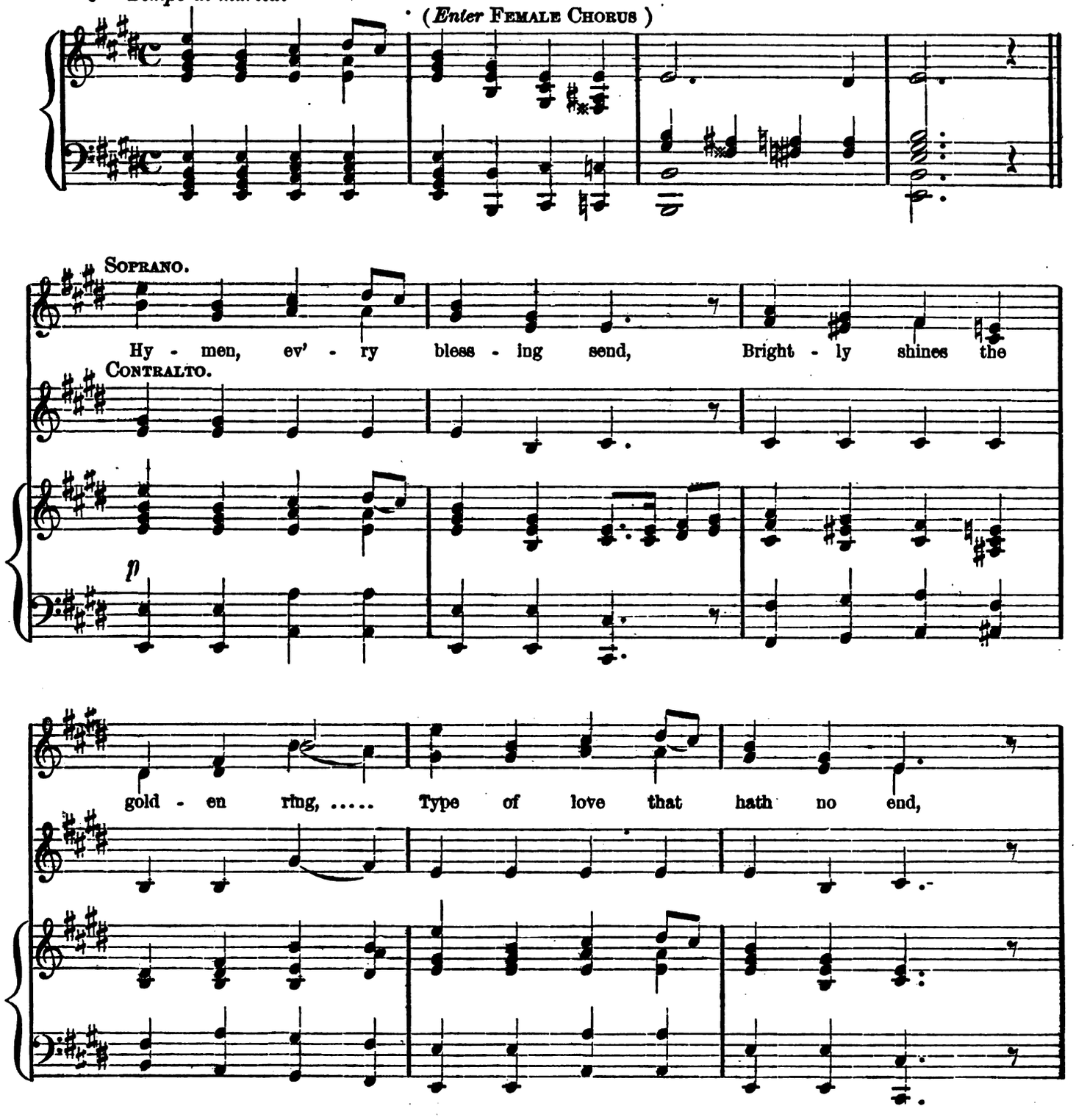
Enter ESTRELLA, *who wishes to see* LORENZO *once more before her marriage separates them forever. She finds he has gone. The* COUNT *enters, and tries to make love to her, when she treats him very cavalierly. She hears the bridesmaids approaching, and retires into the house.*

HYMEN, EV'RY BLESSING SEND.

No. 7. ENSEMBLE.

Tempo di marcia.

(*Enter* FEMALE CHORUS)



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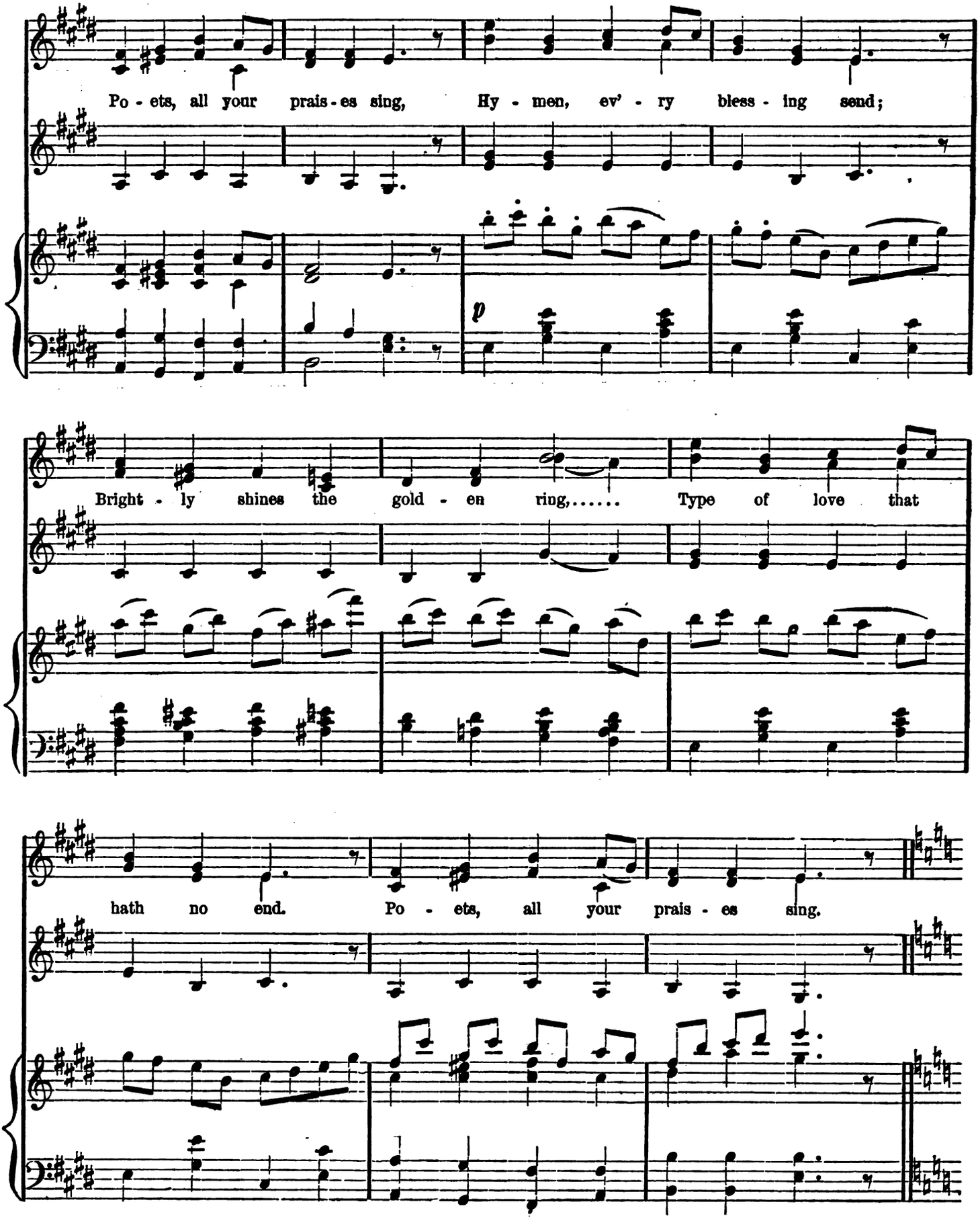

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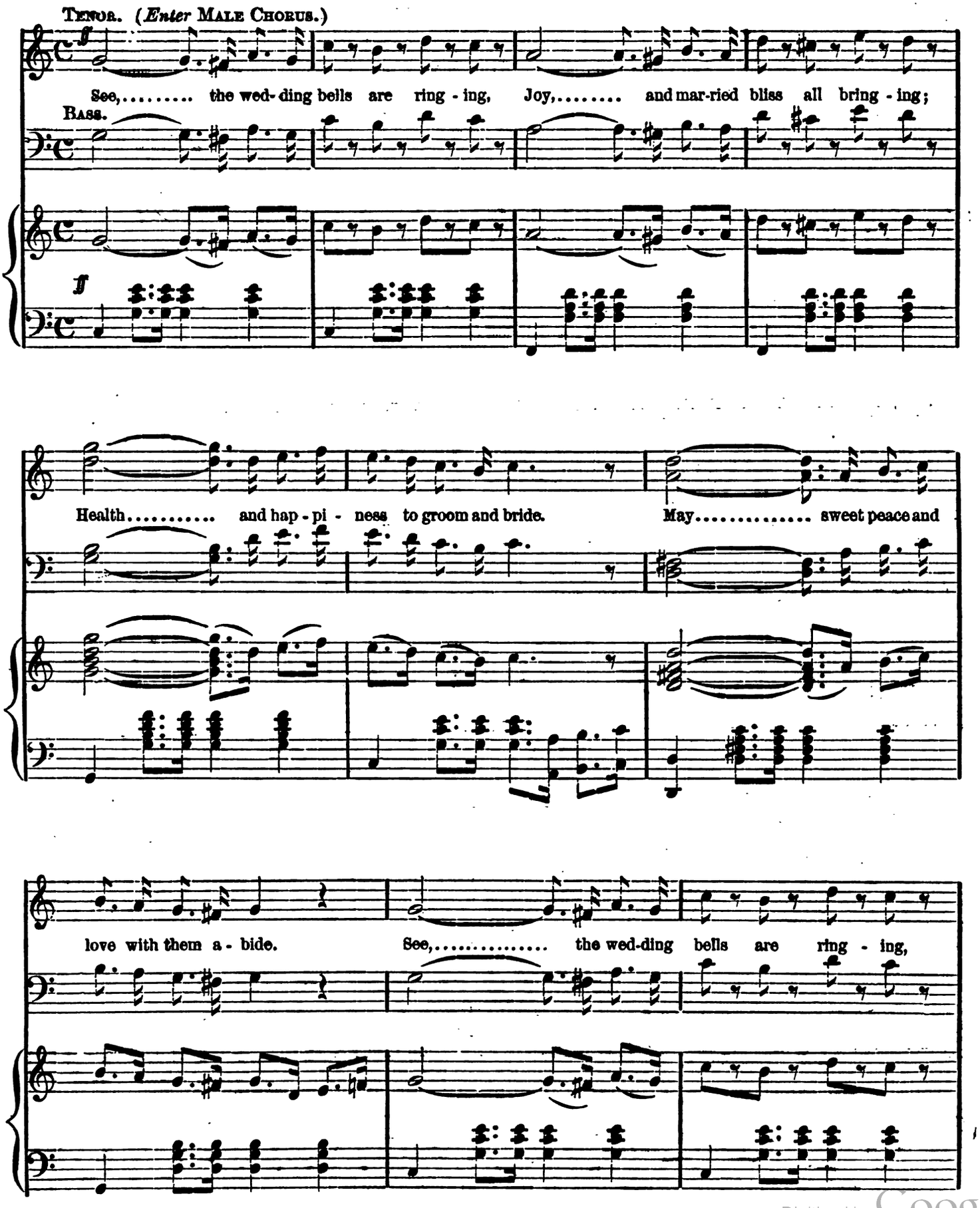

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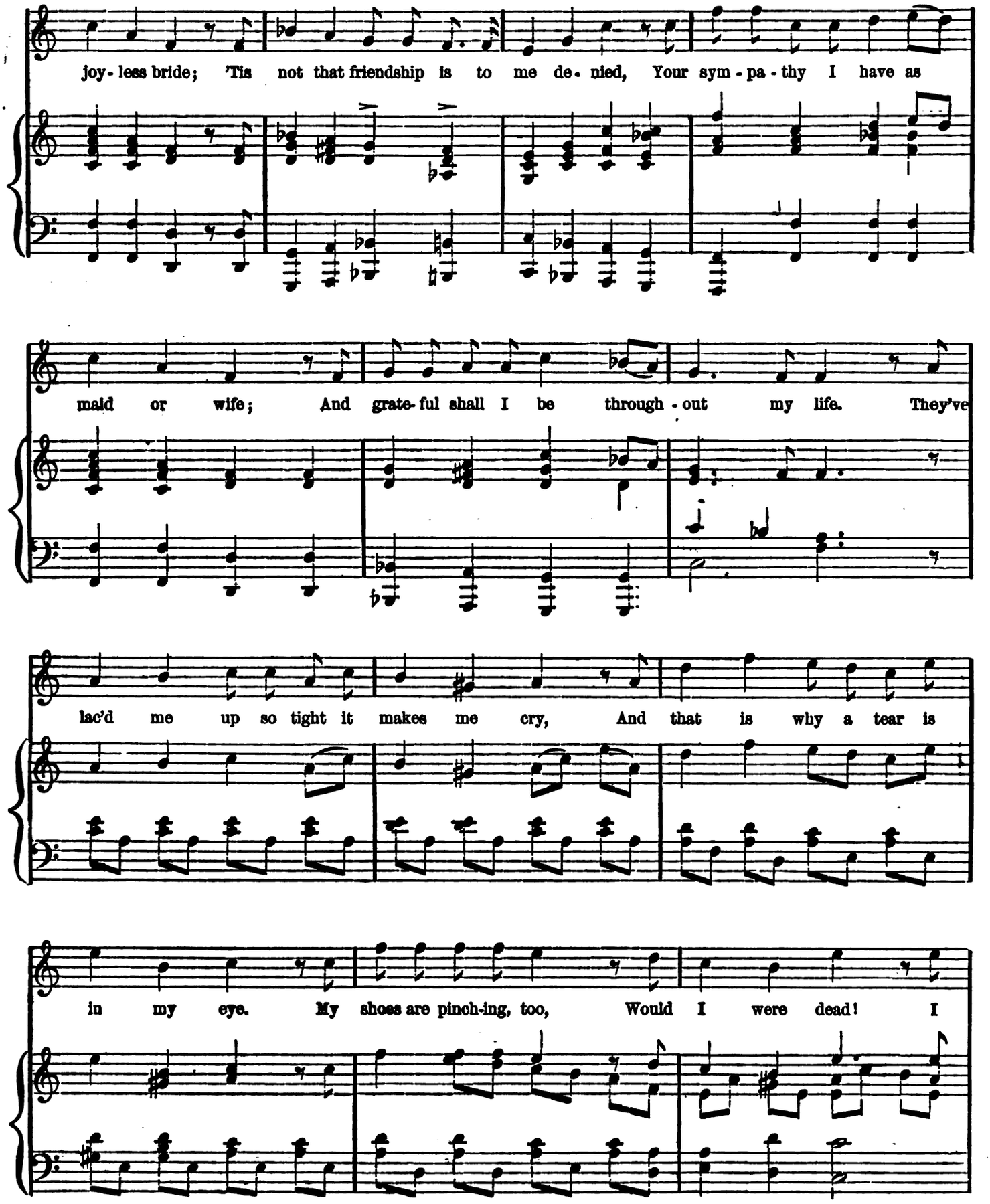

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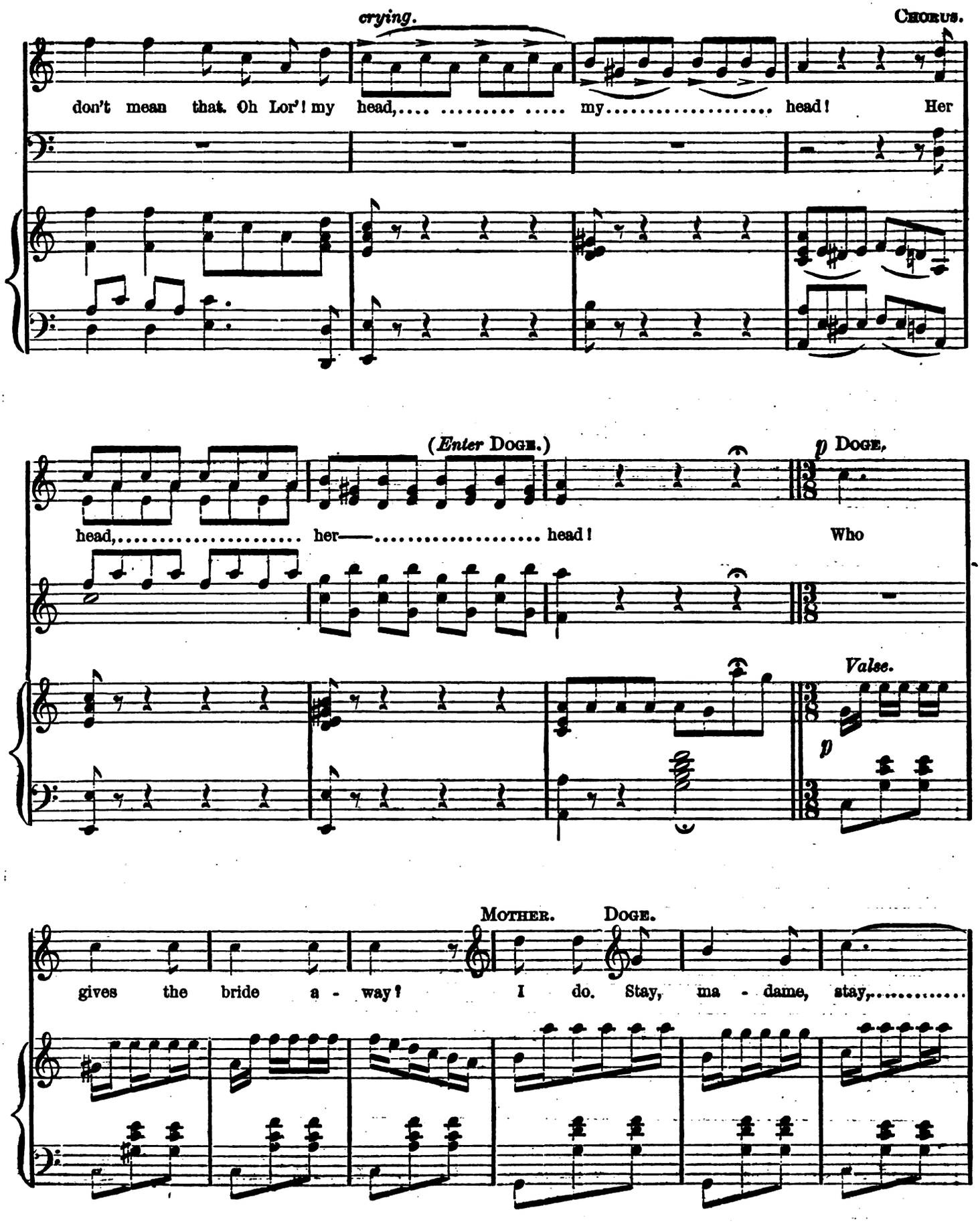

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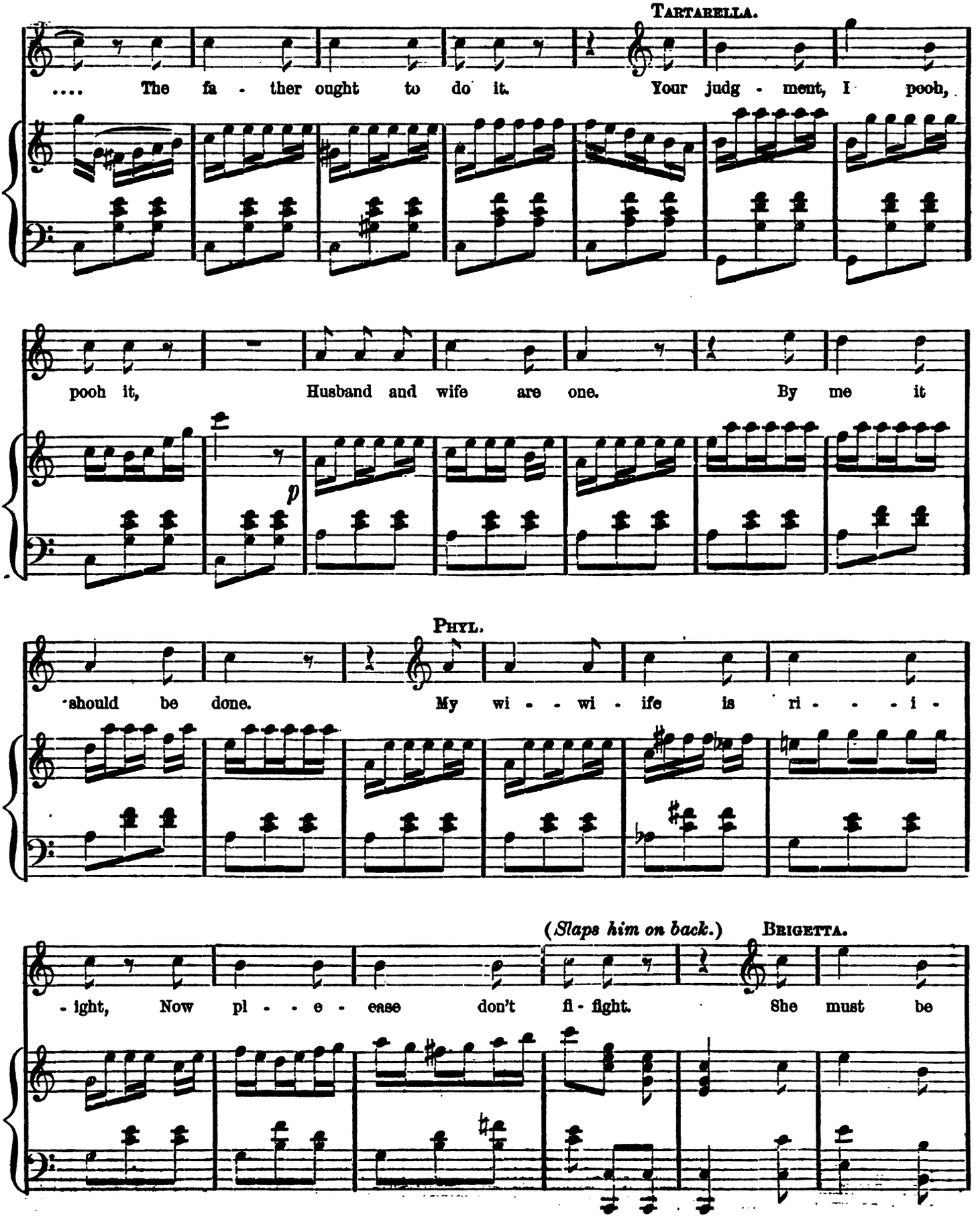

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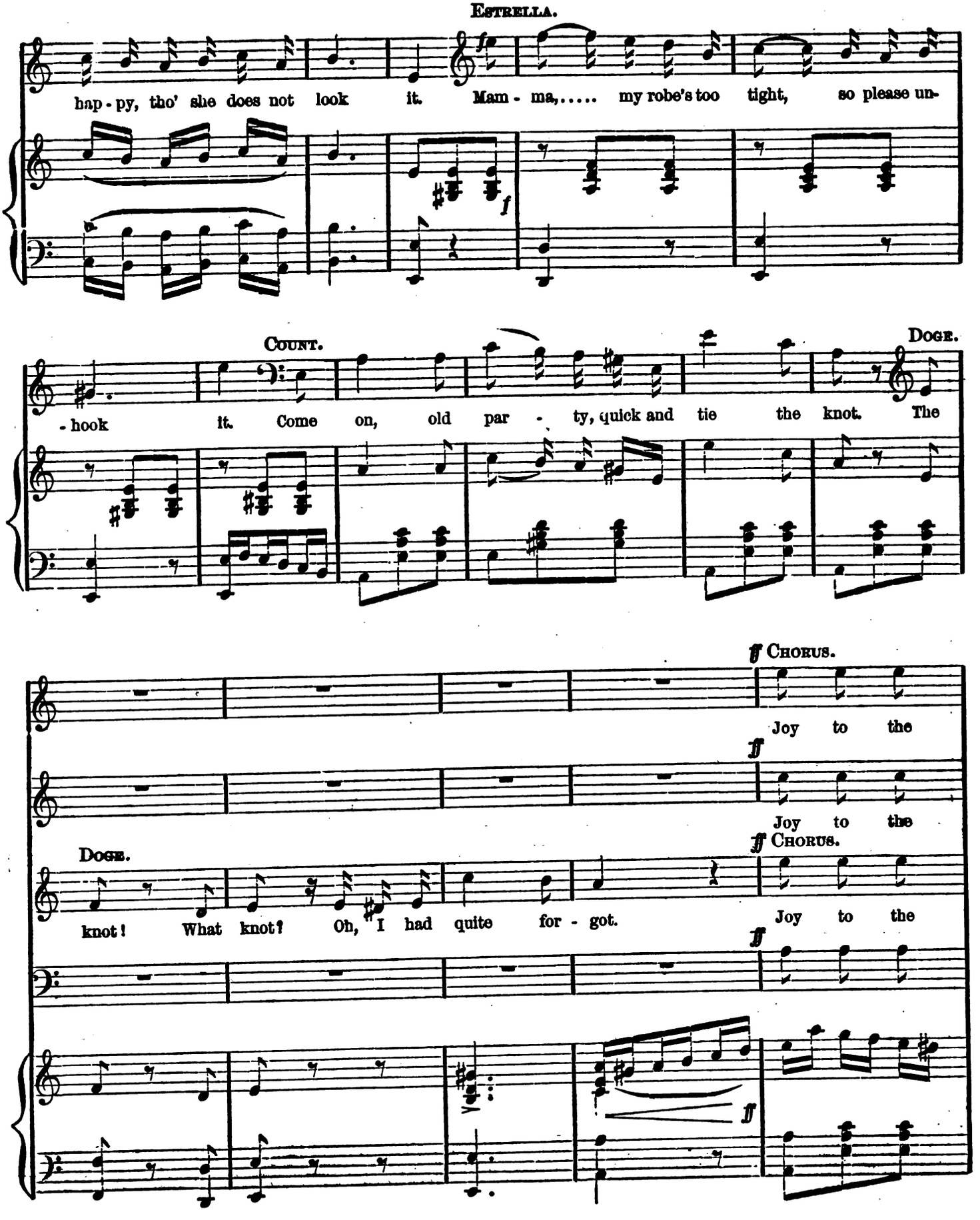

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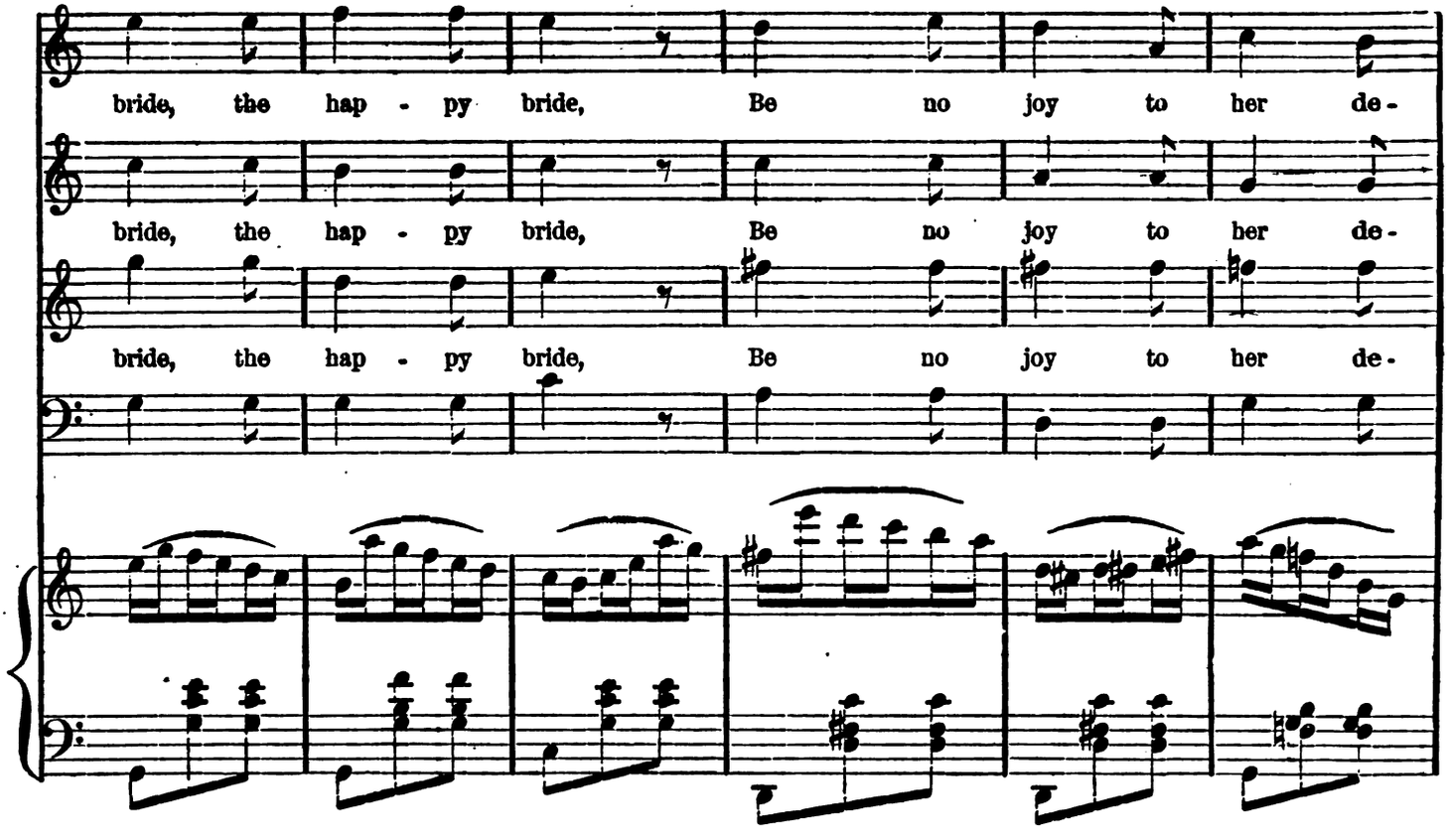

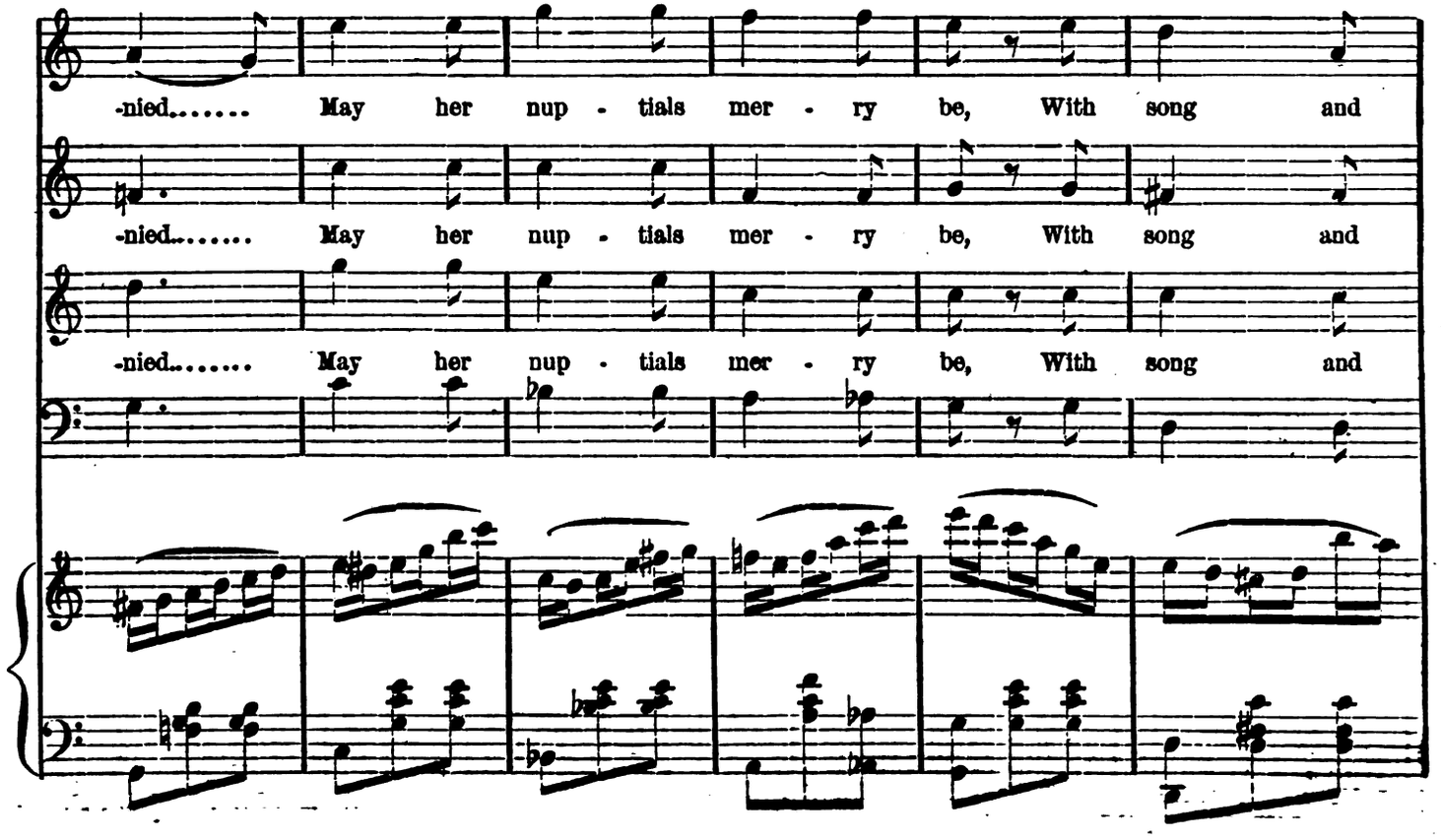

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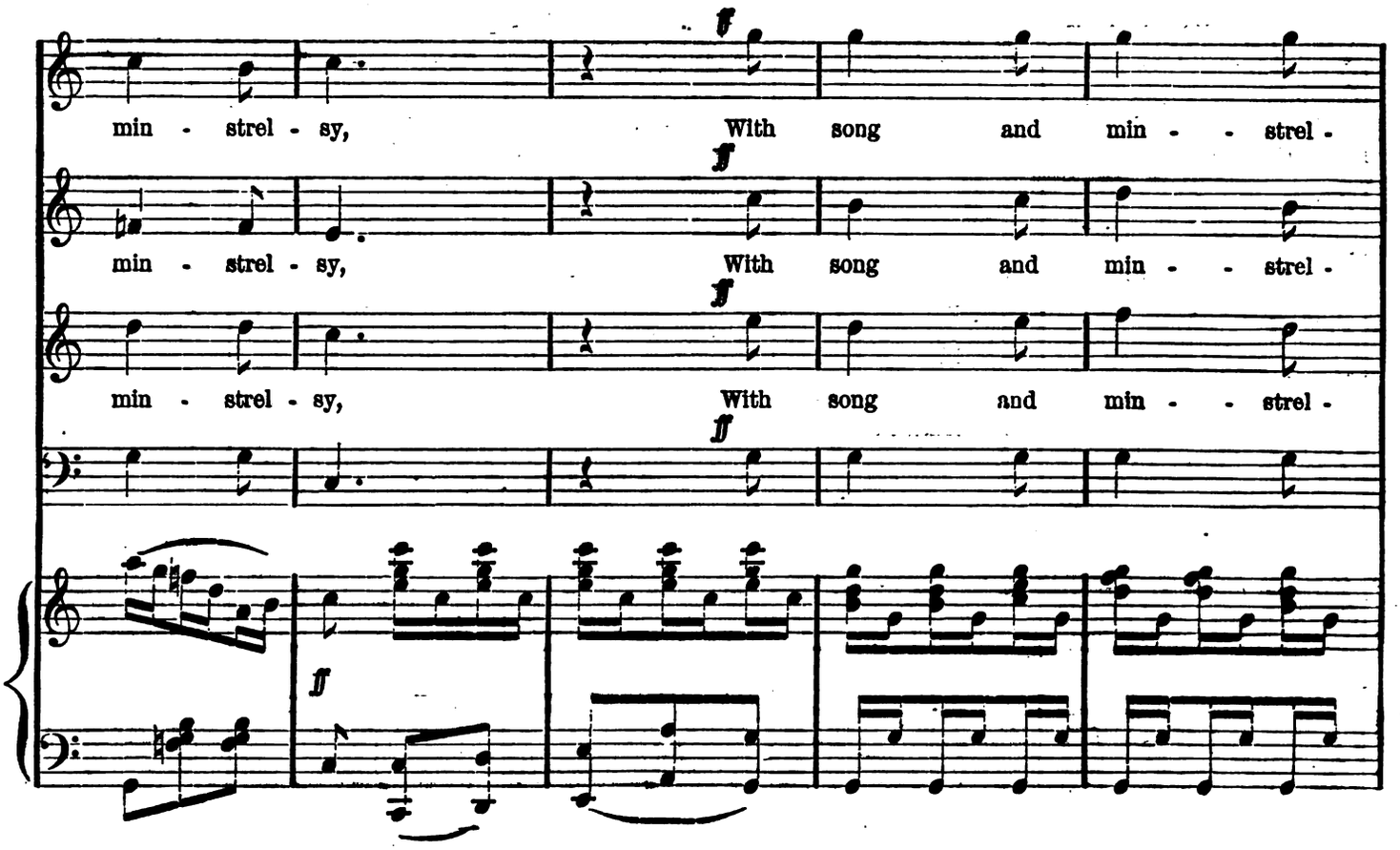

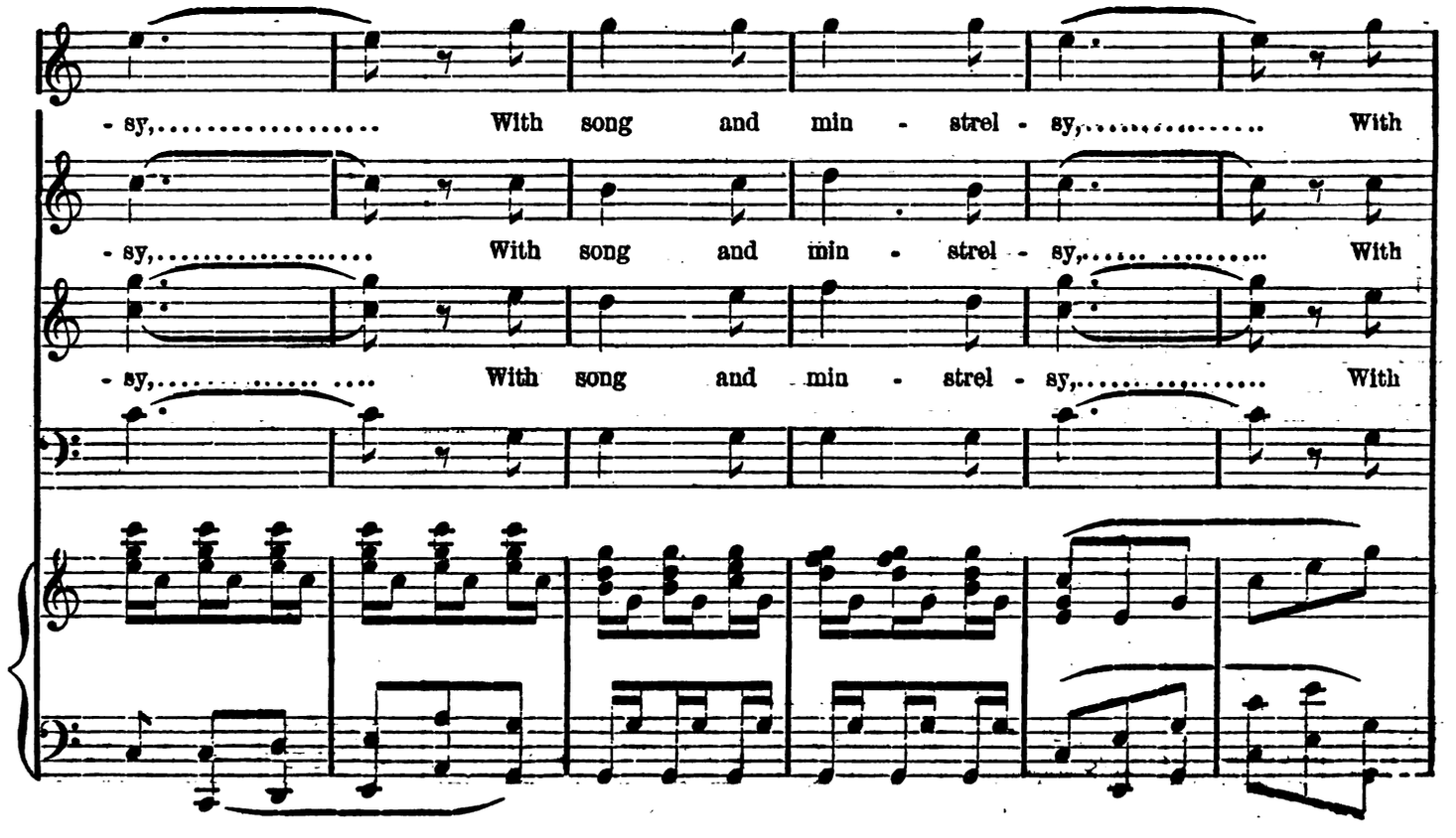

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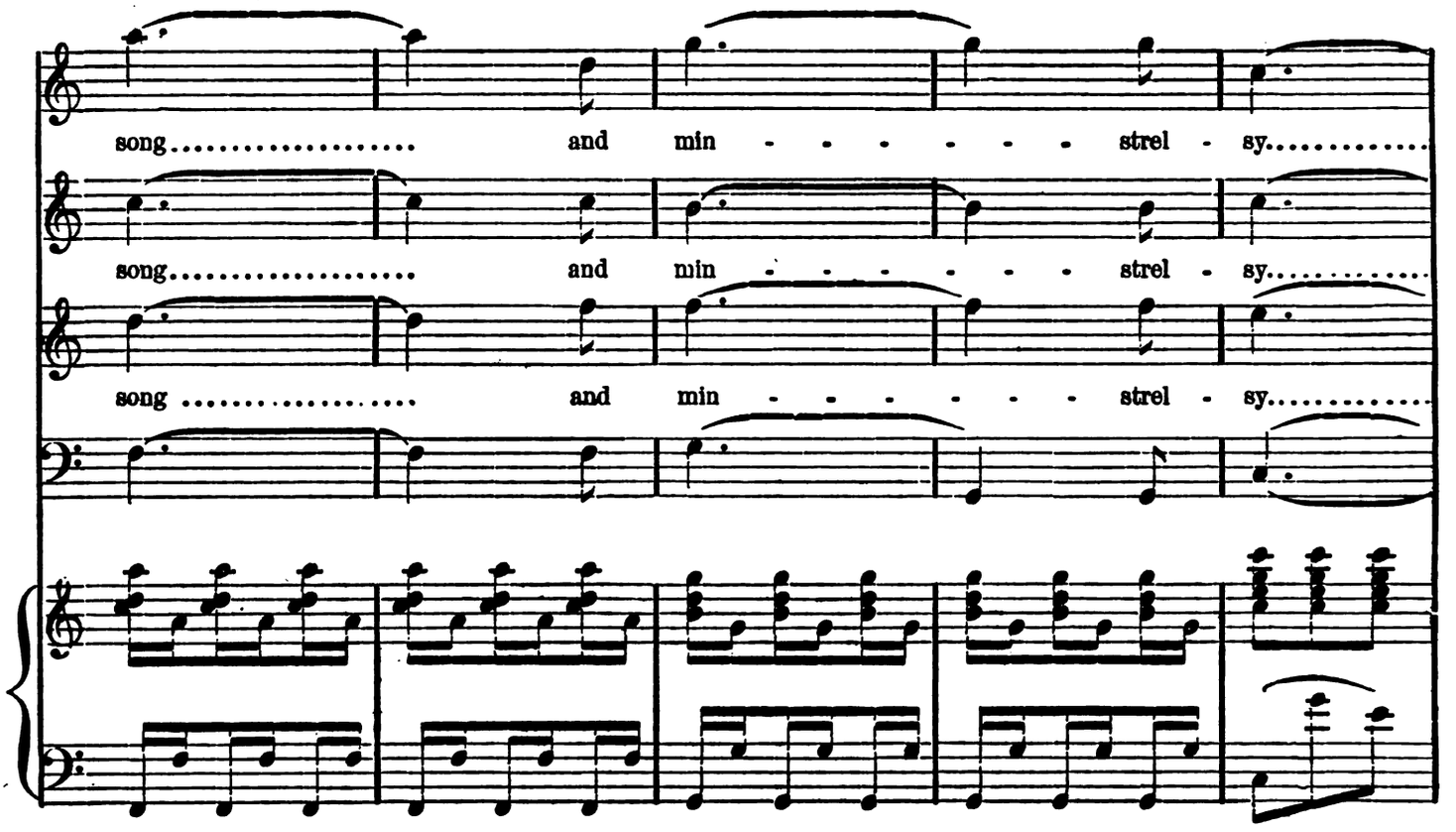

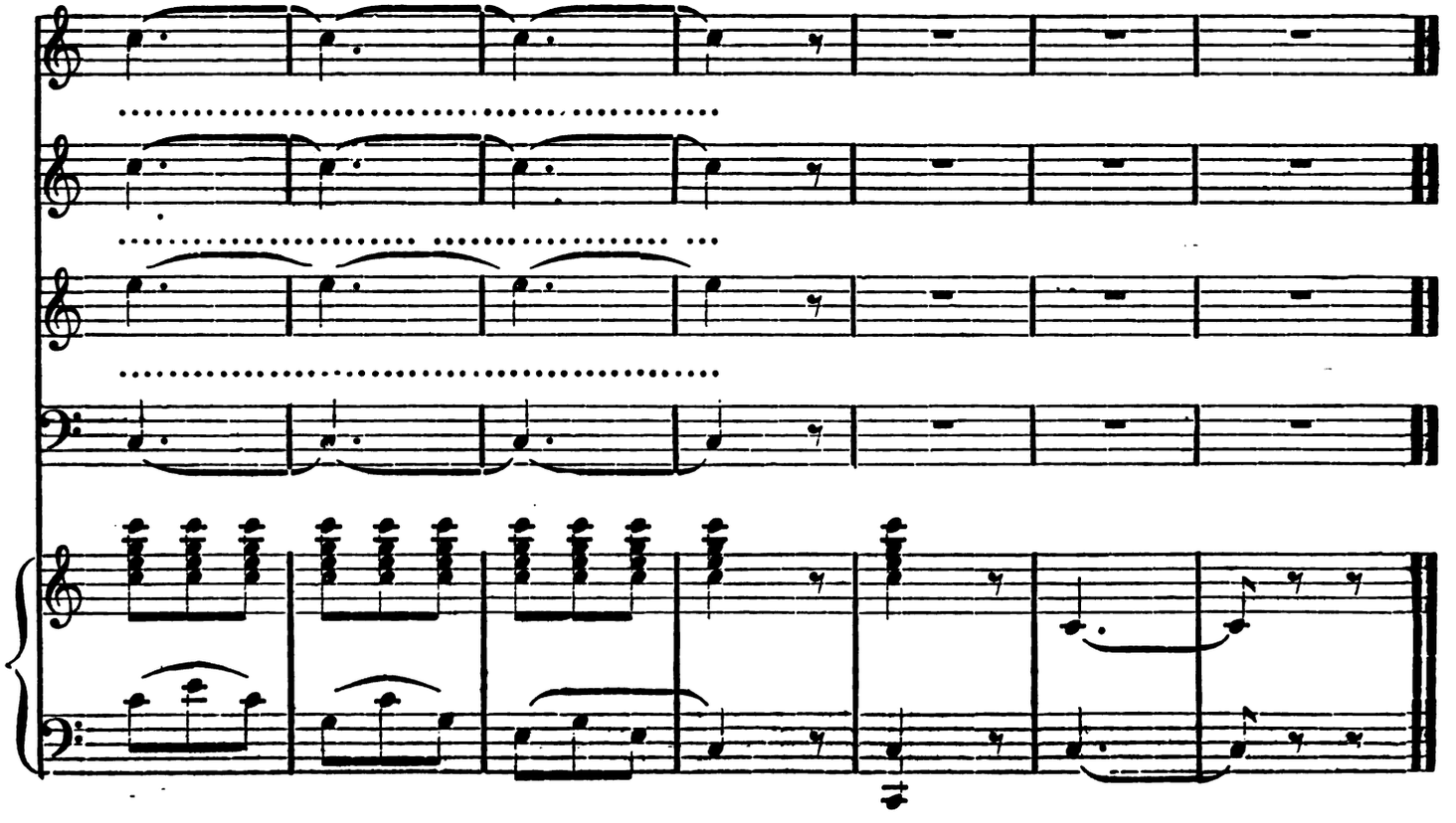

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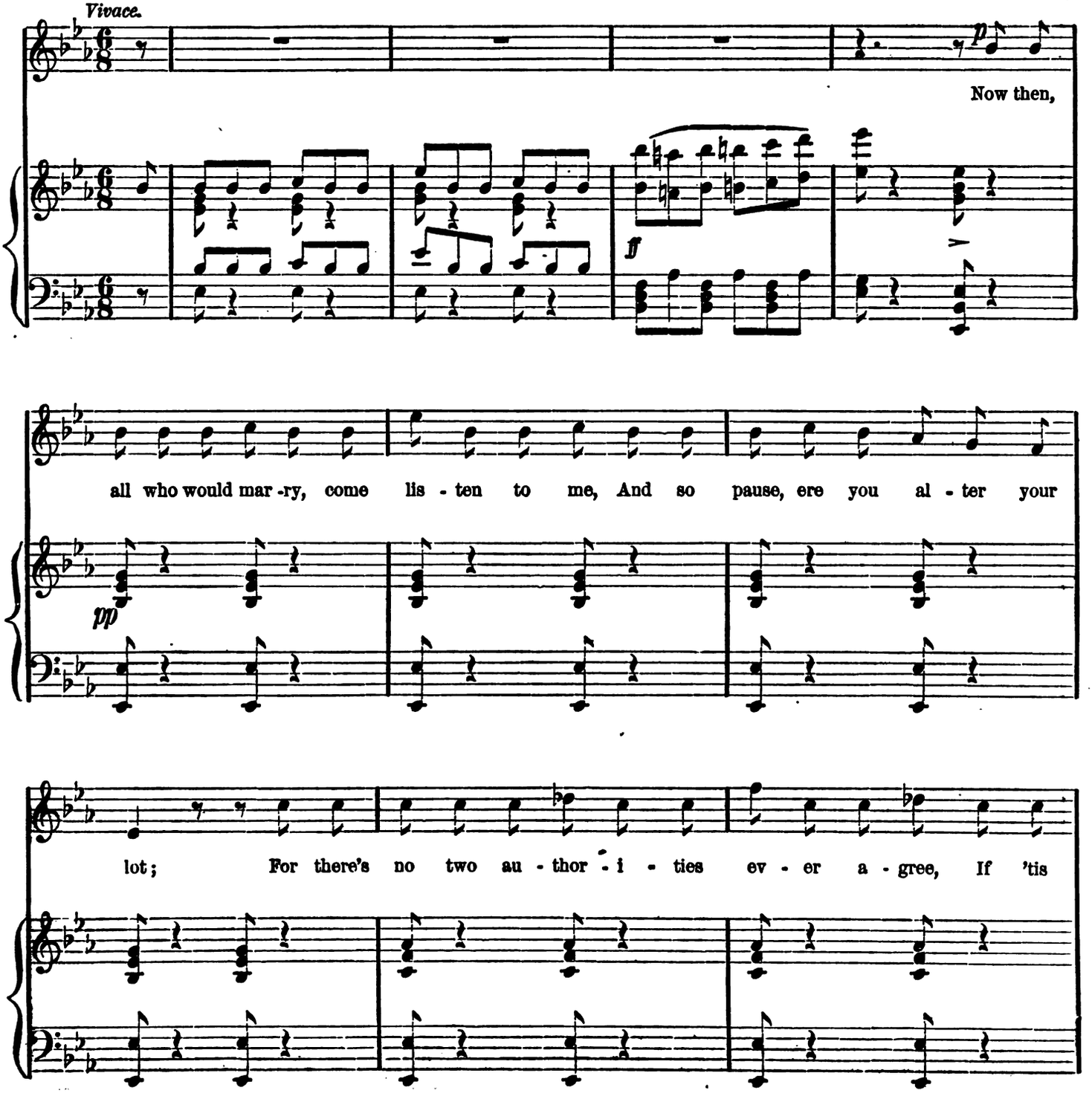
The DOGE *marries the* COUNT *and* ESTRELLA *with great ceremony; to the grief of* ESTRELLA *and the joy of the* COUNT *and her mother.*

NOW, ALL WHO WOULD MARRY.

No. 8. SONG AND CHORUS. Doge.



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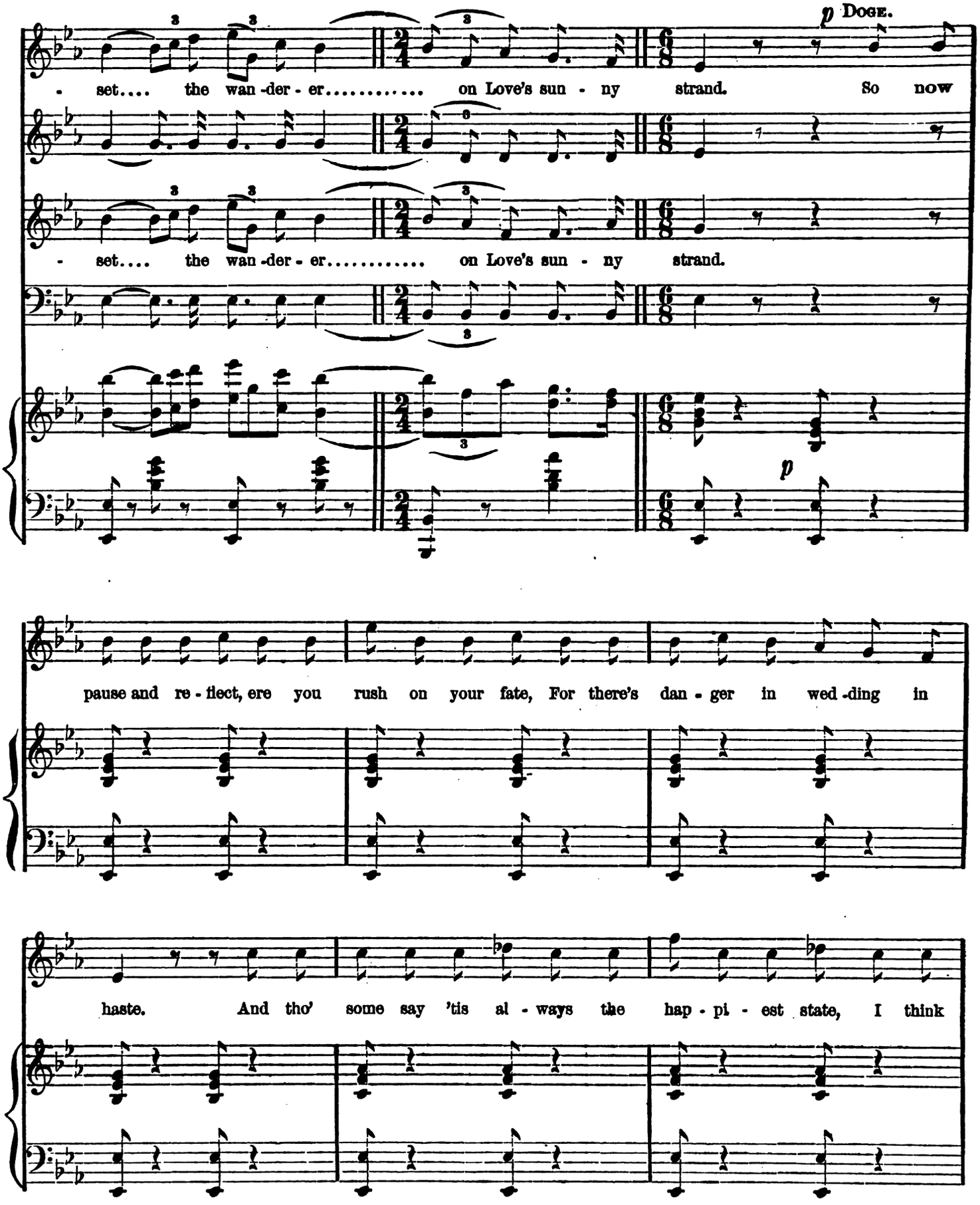

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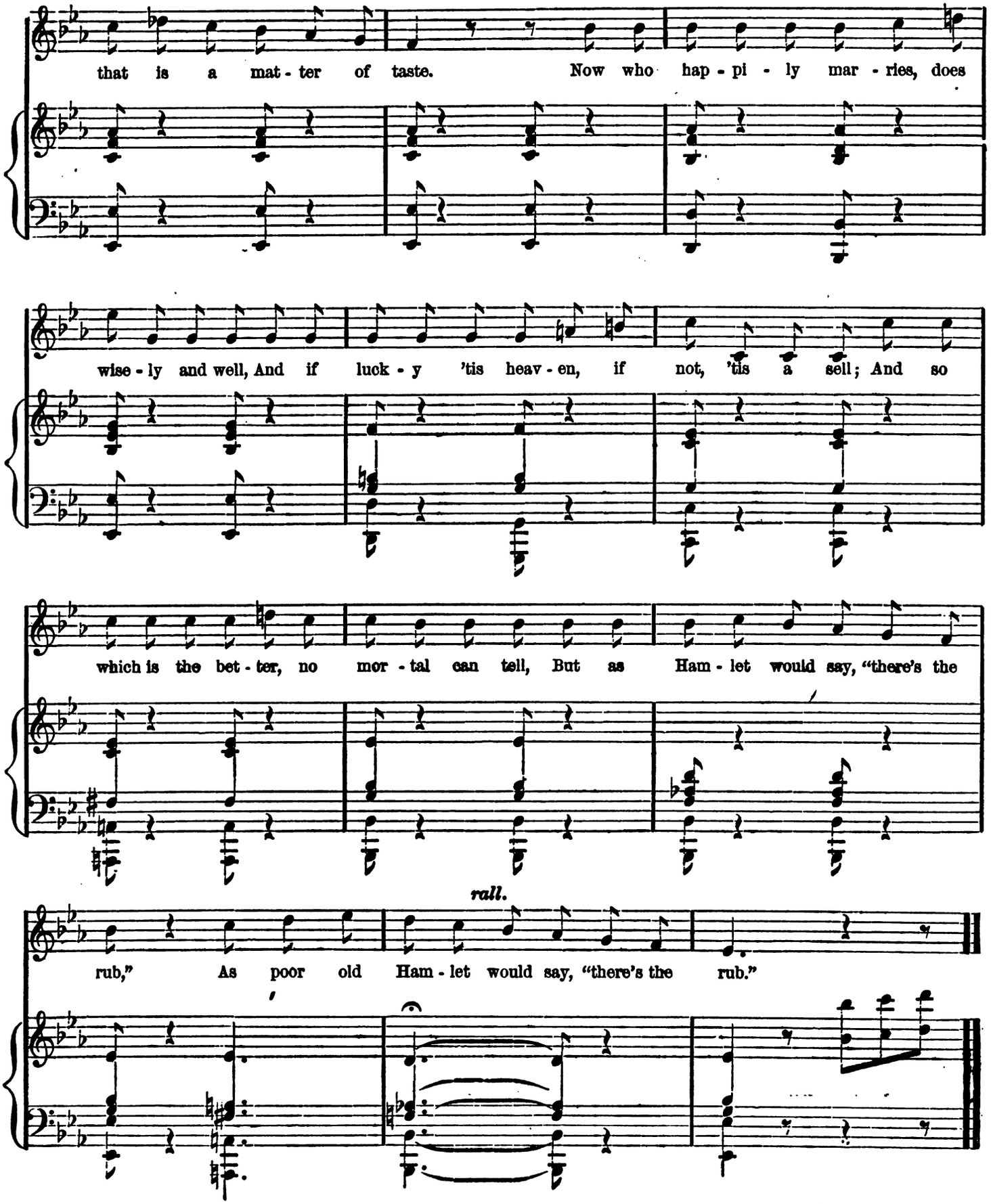

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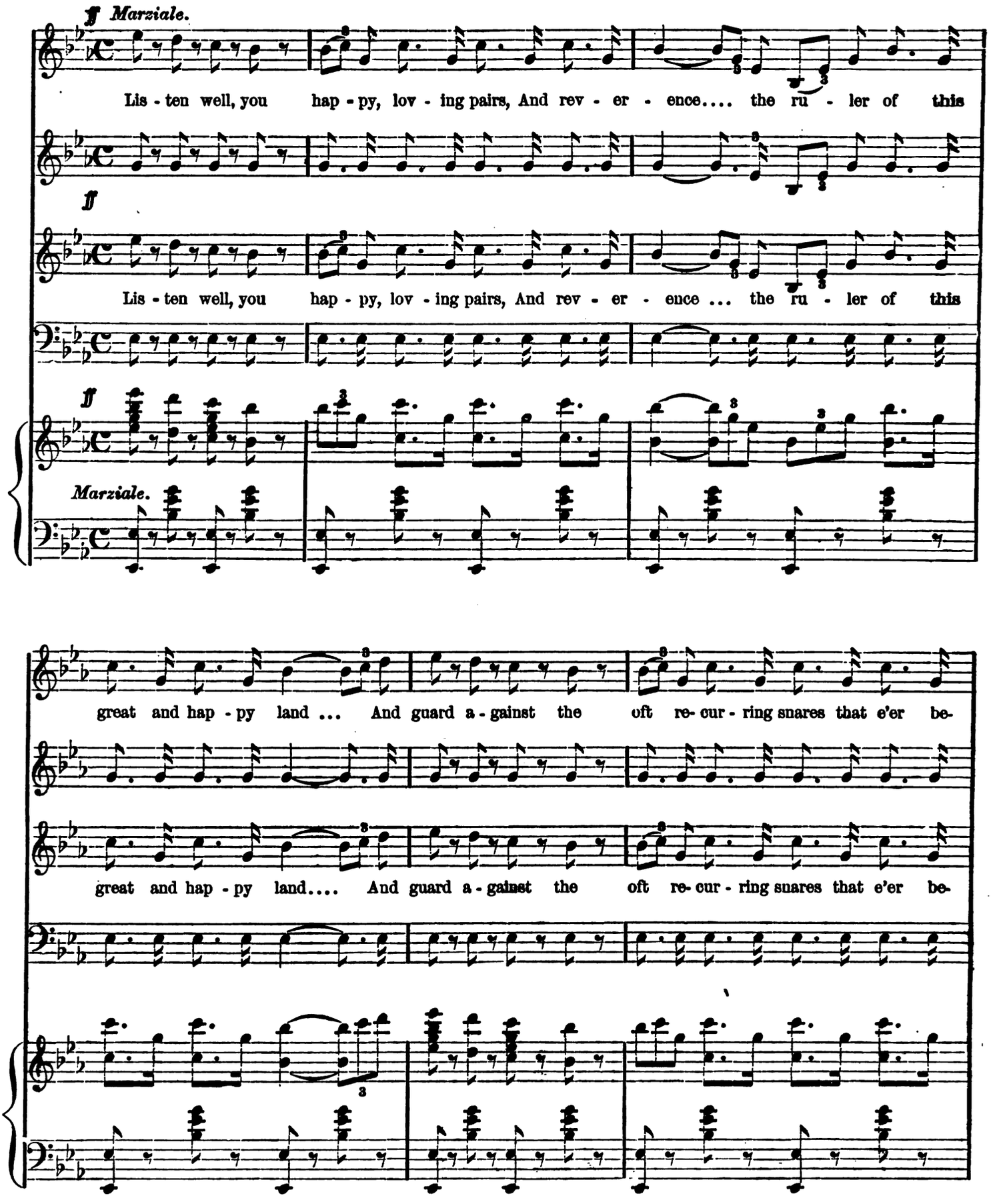

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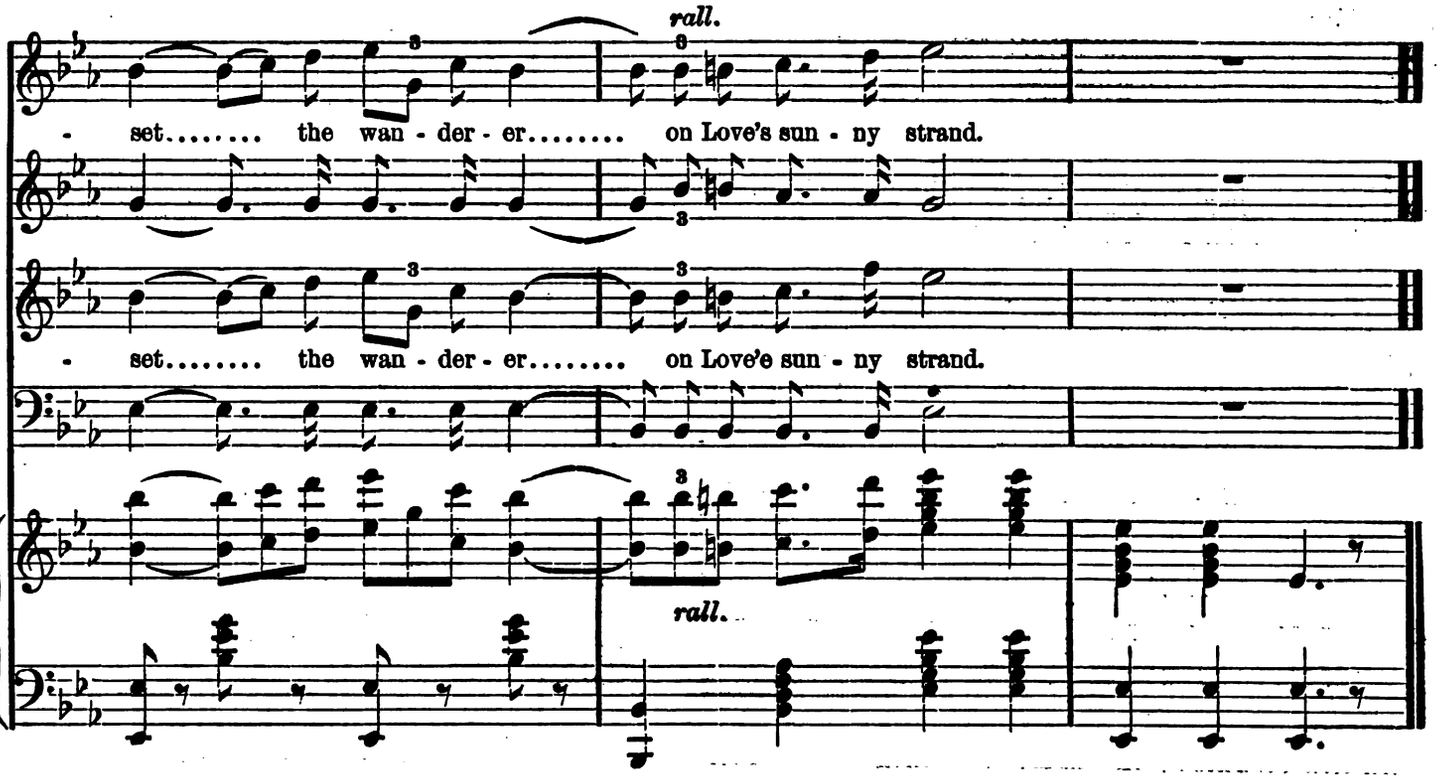
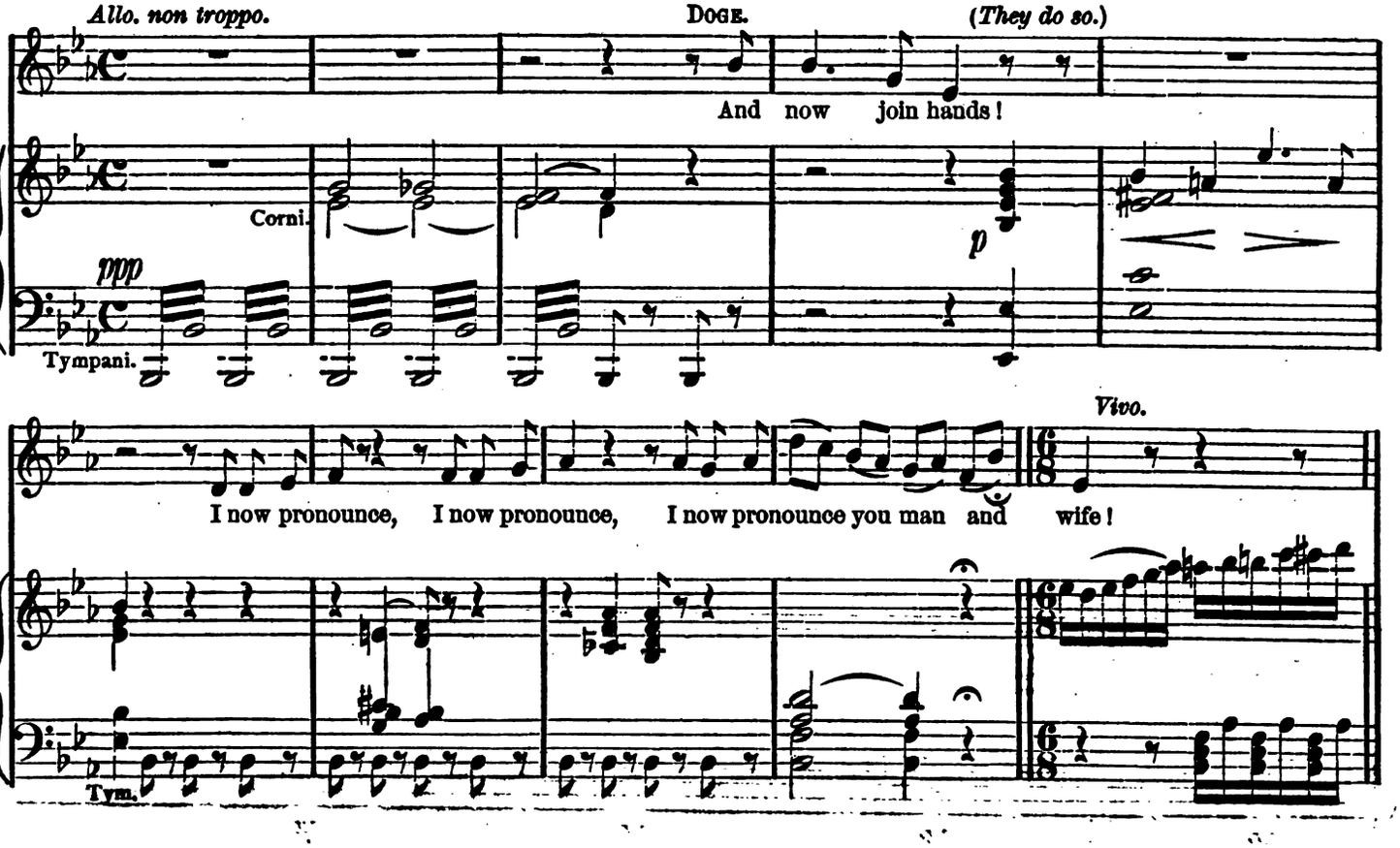


JOY TO THE BRIDE.

No. 9. FINALE, ACT I.



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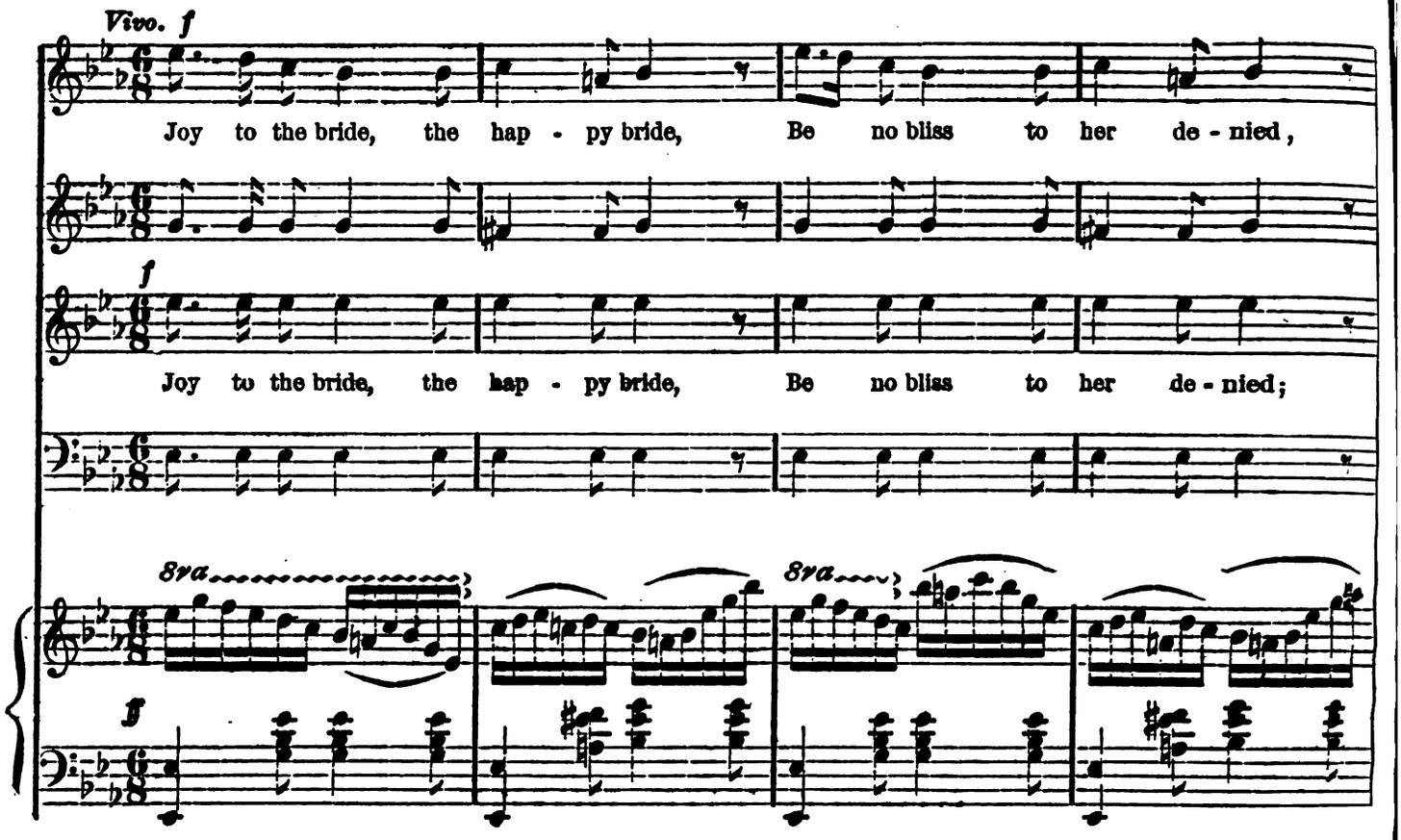

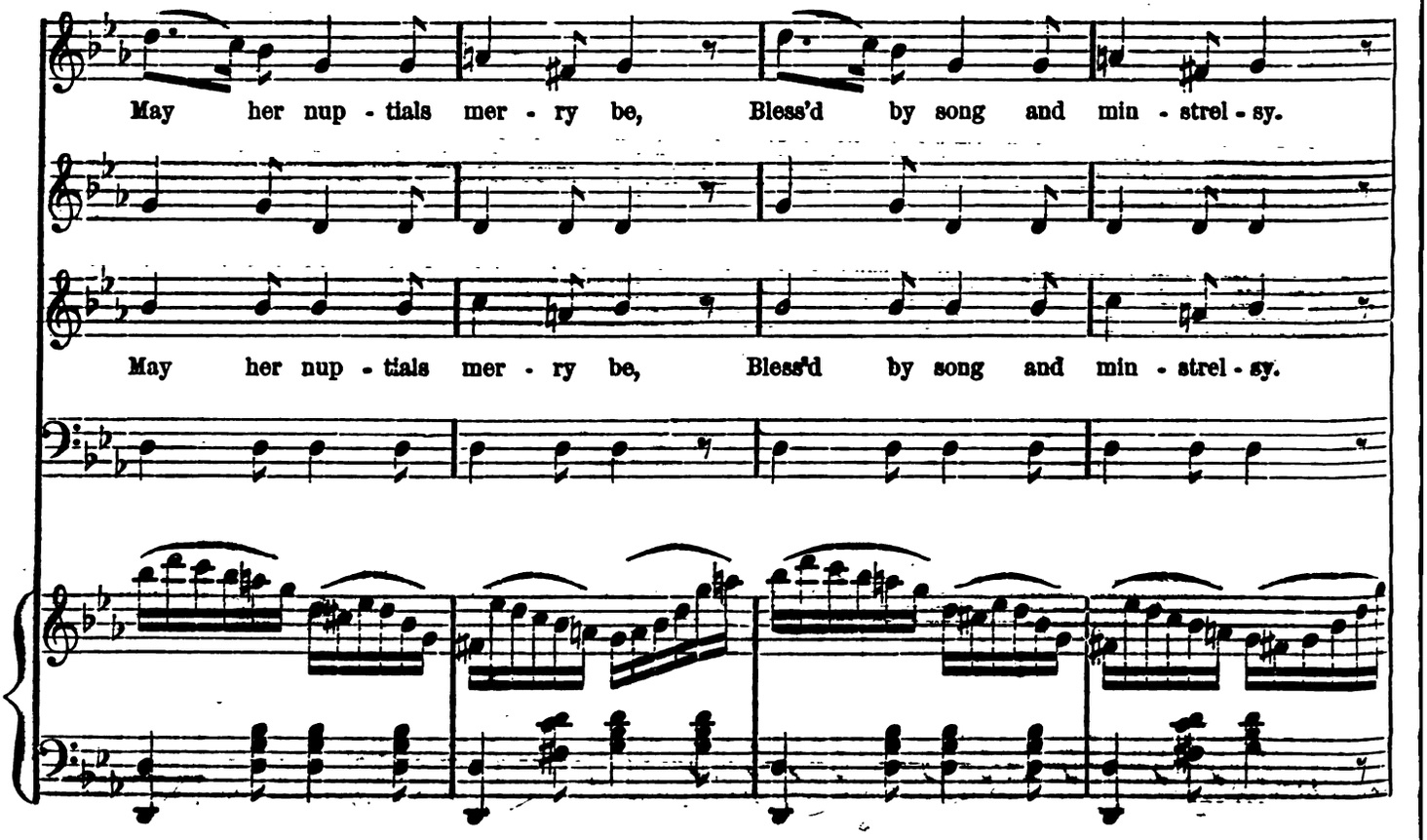

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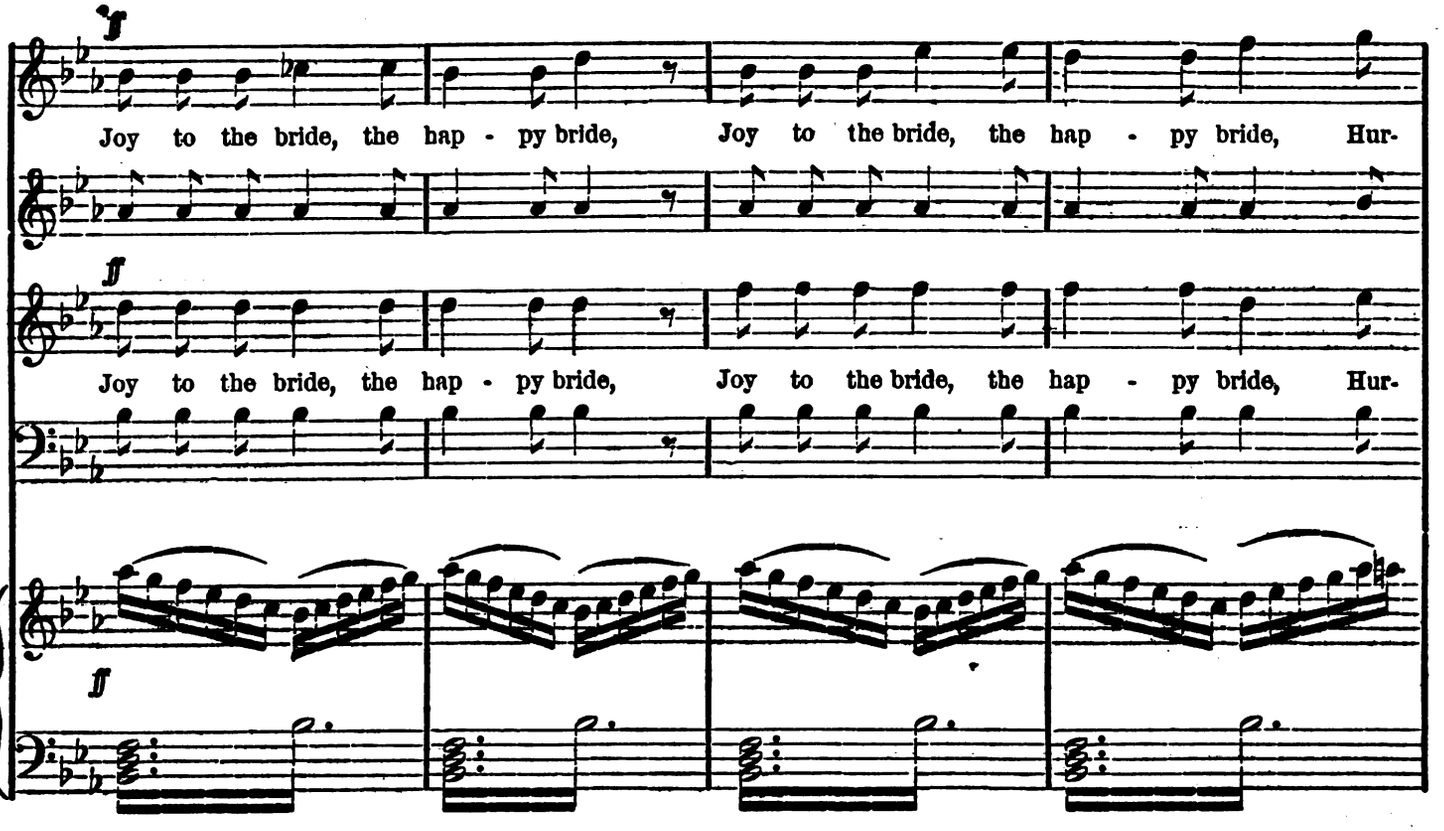

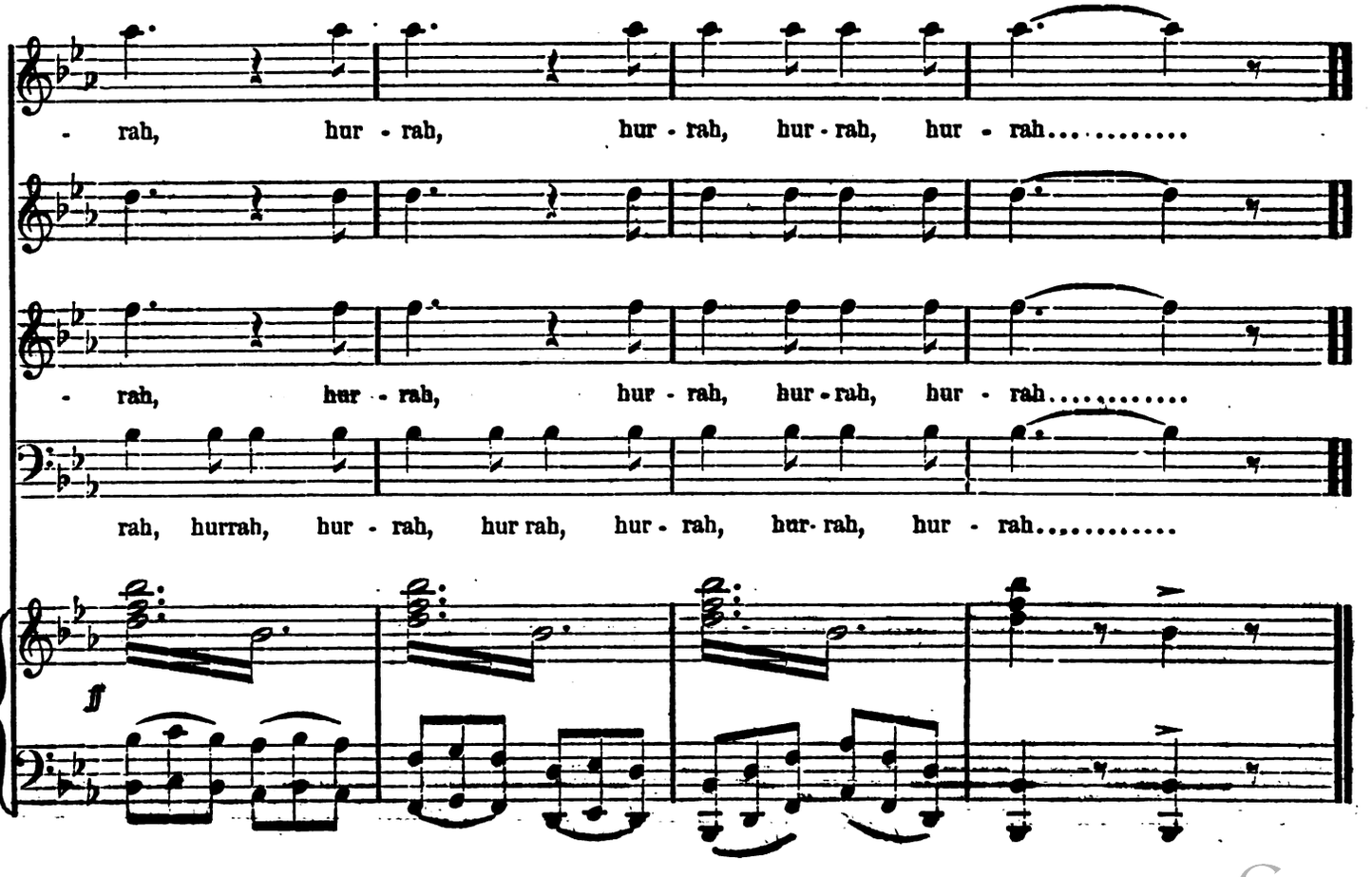

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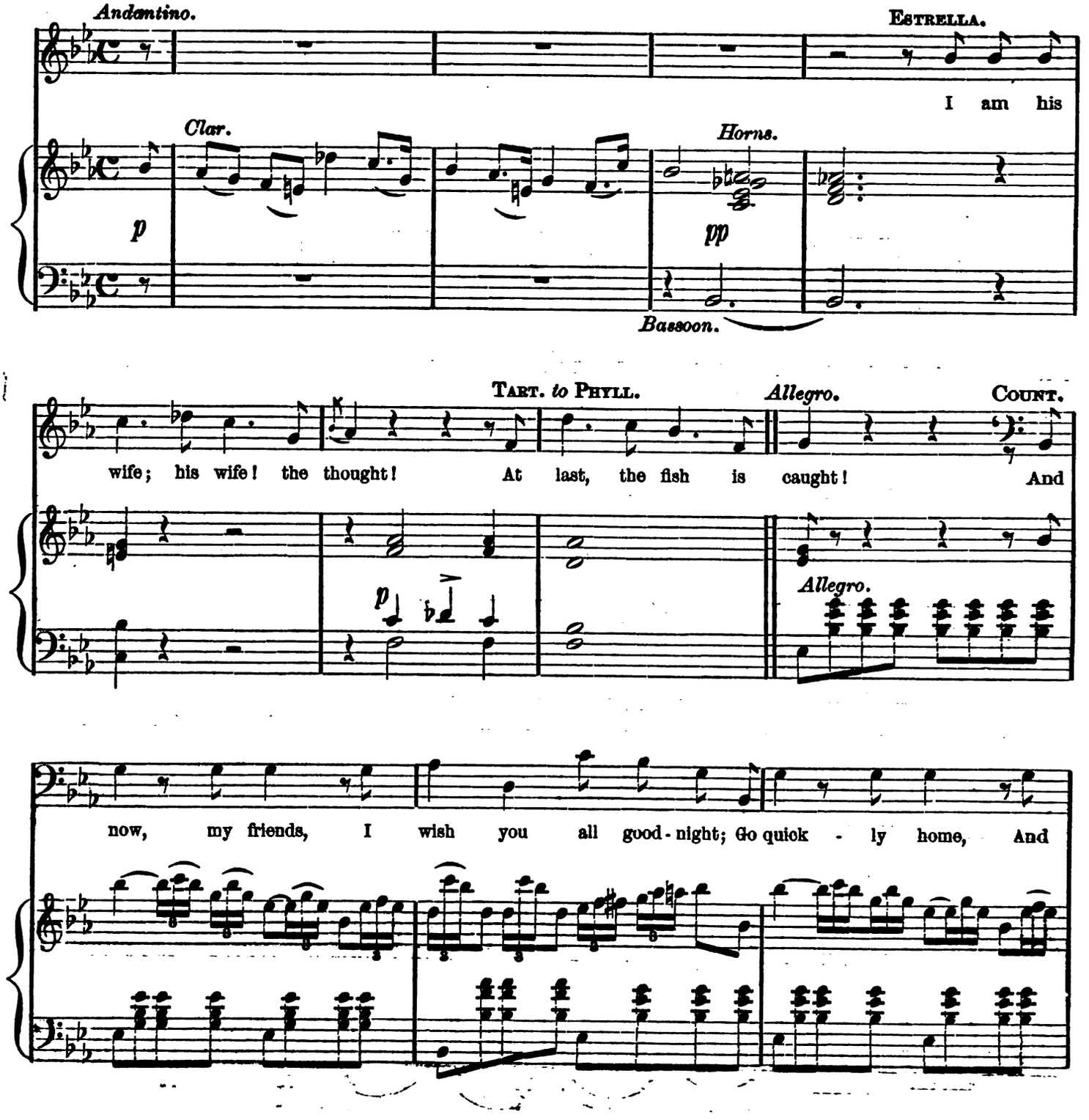
I AM HIS WIFE.

Continuation Finale to Act I.



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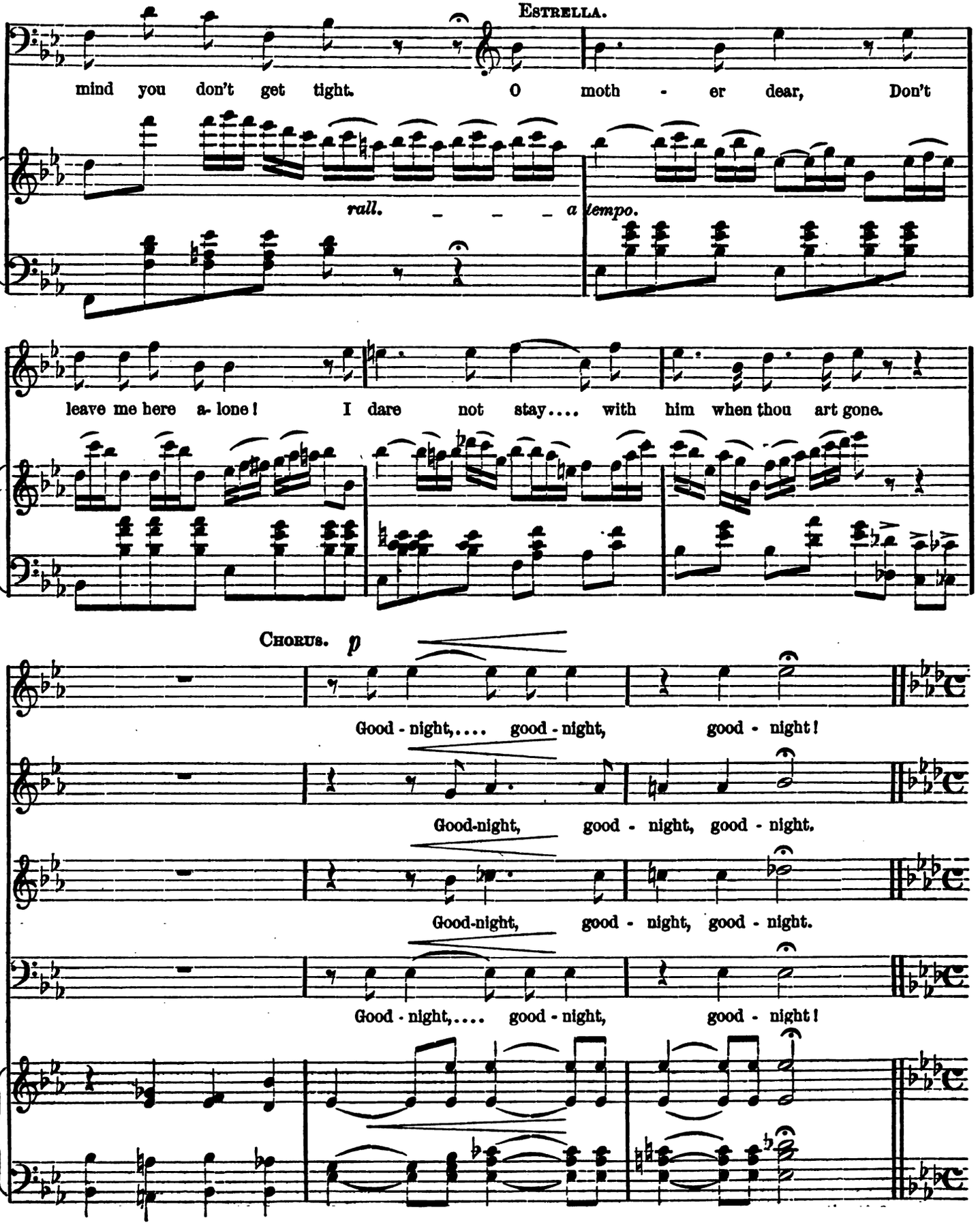

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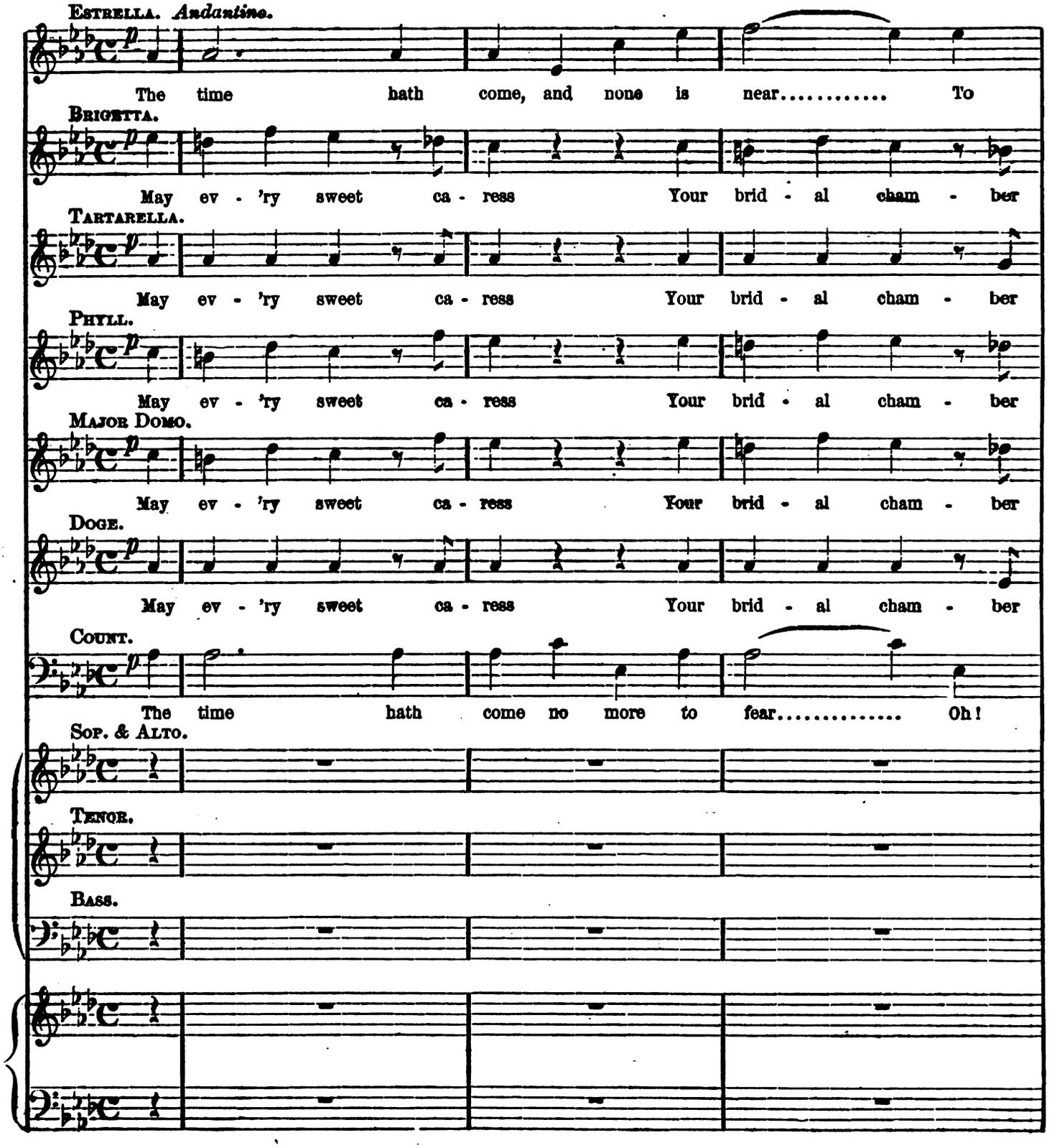
THE TIME HATH COME.

No. 9a. SEPTET AND CHORUS.



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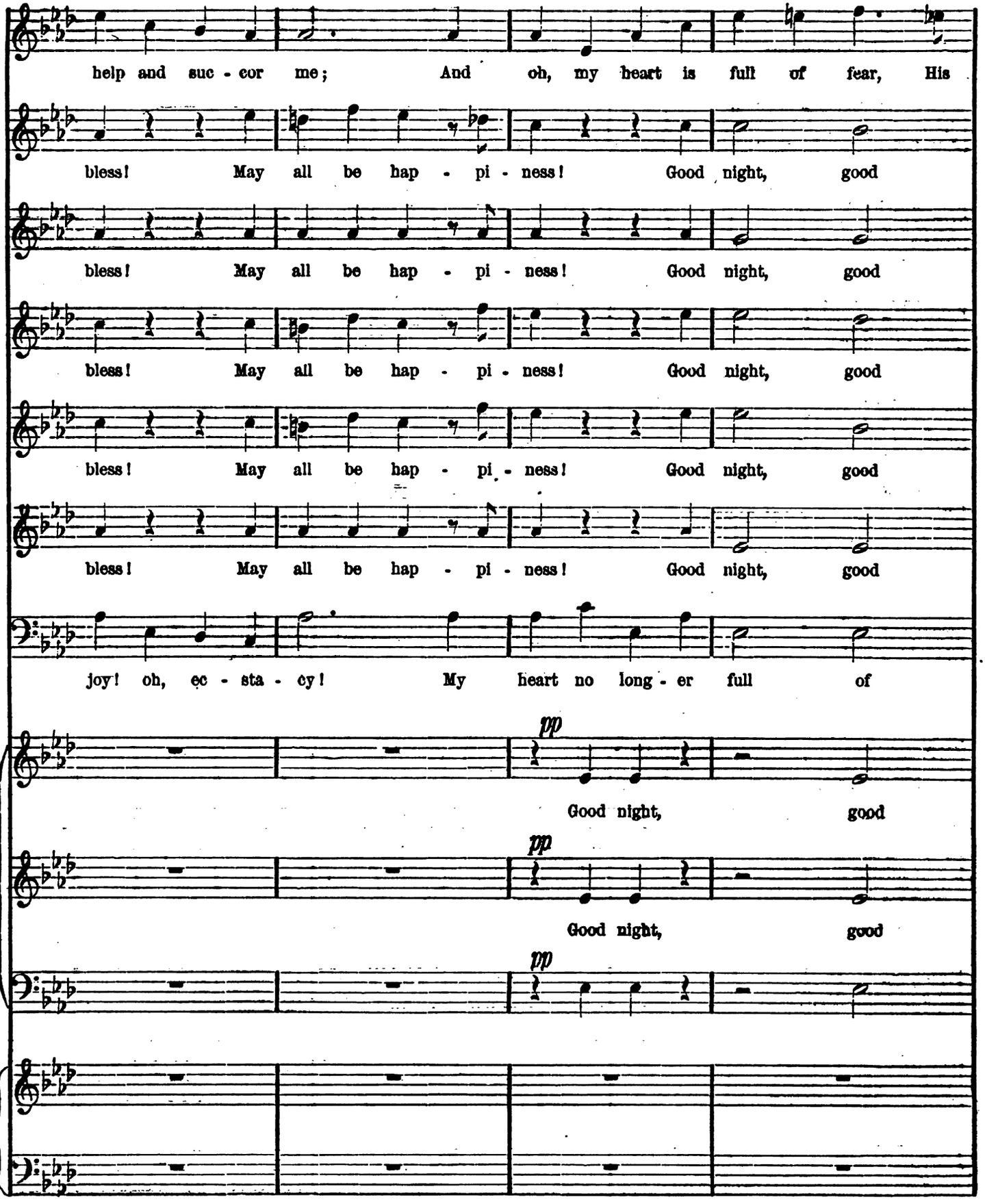

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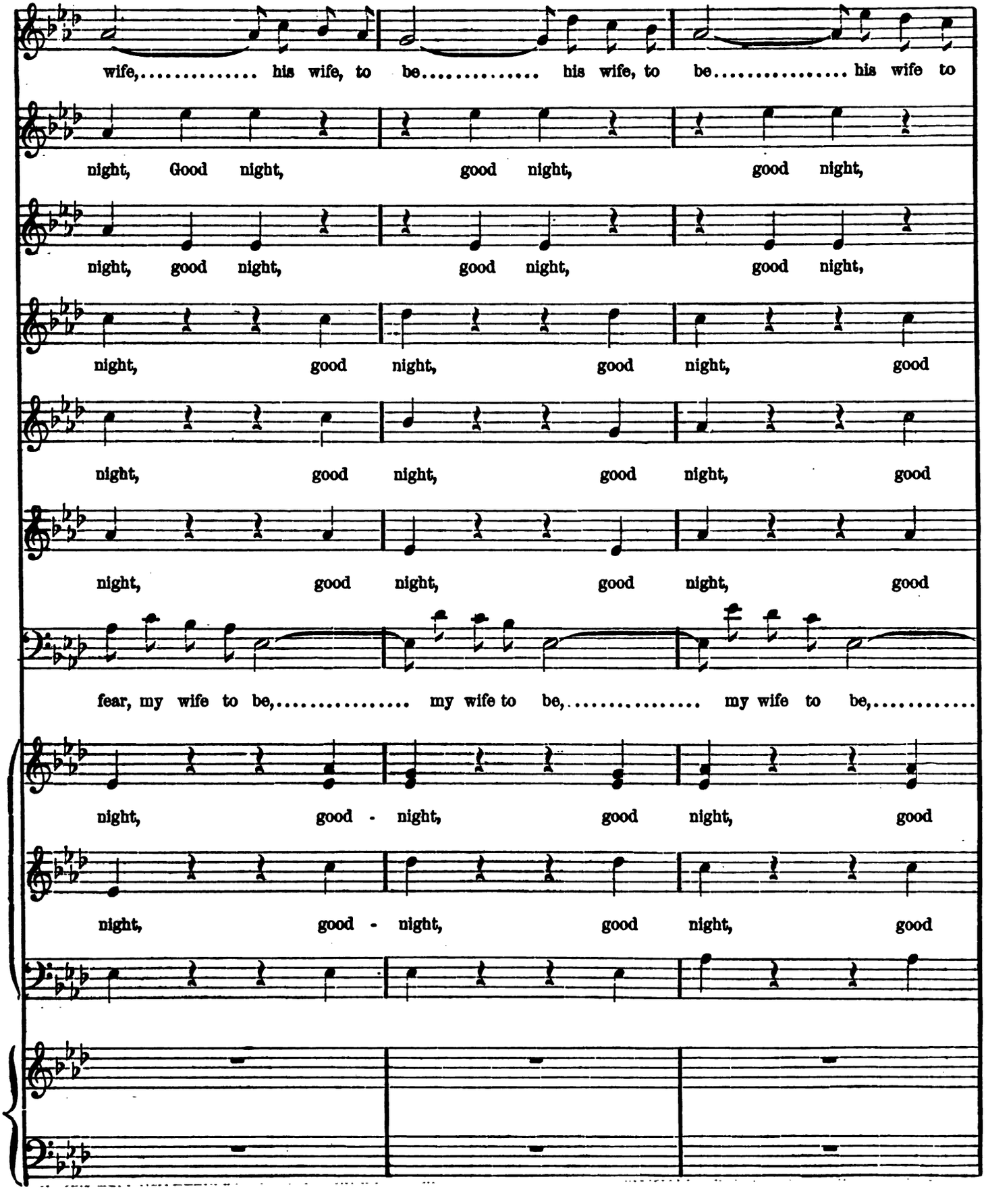

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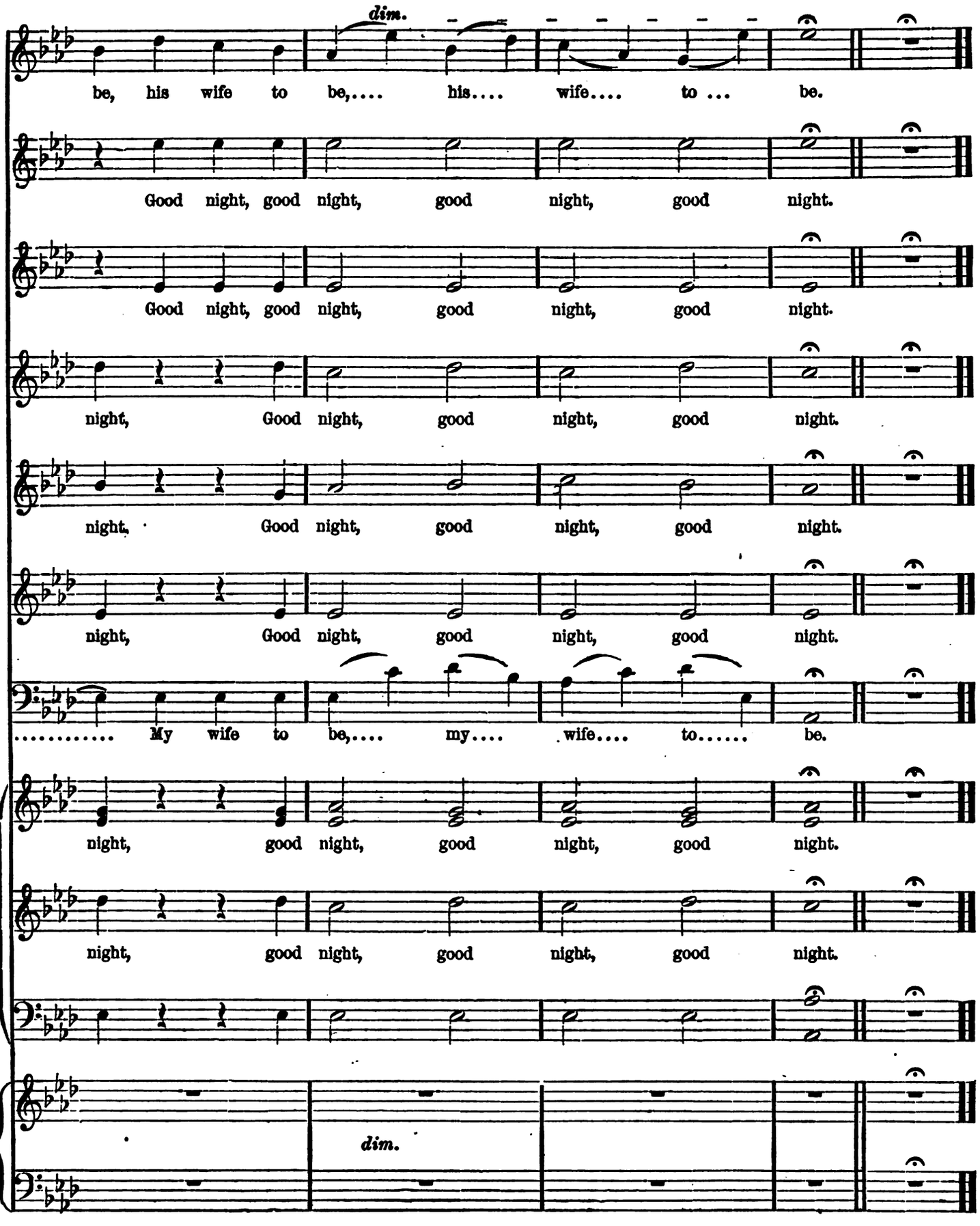

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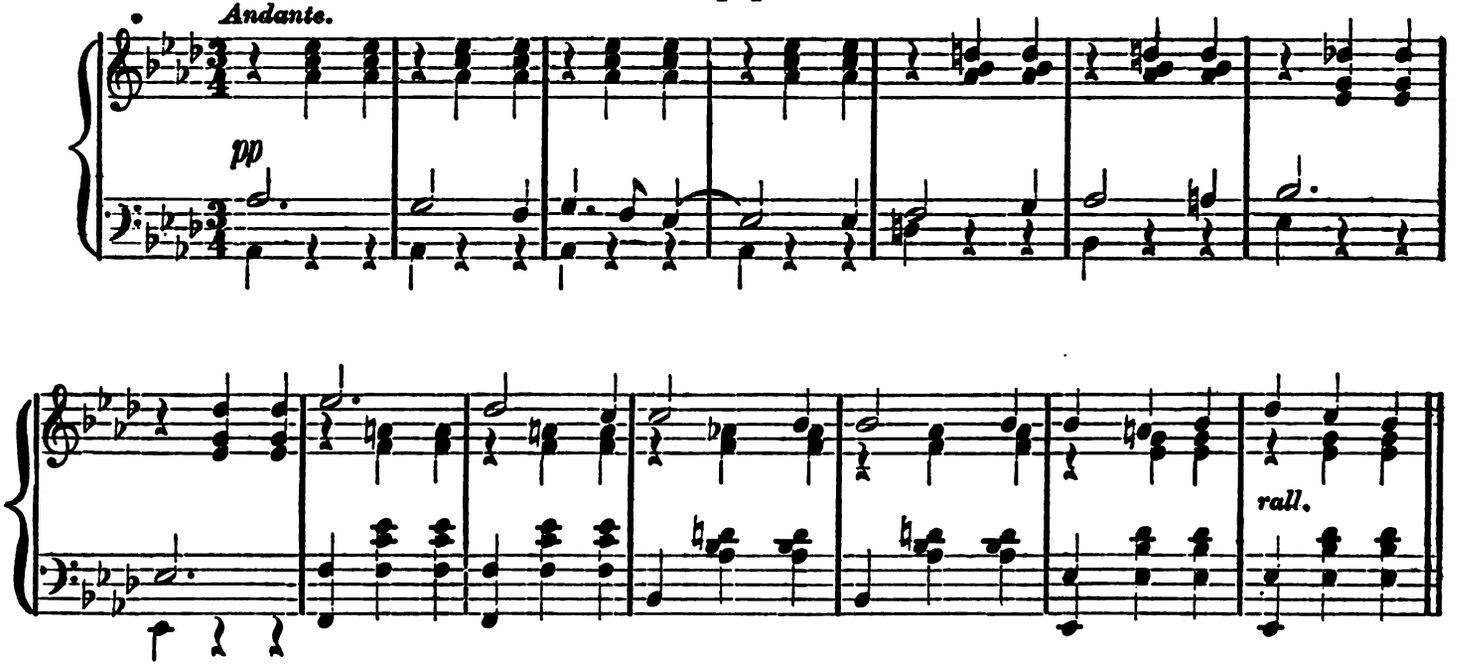
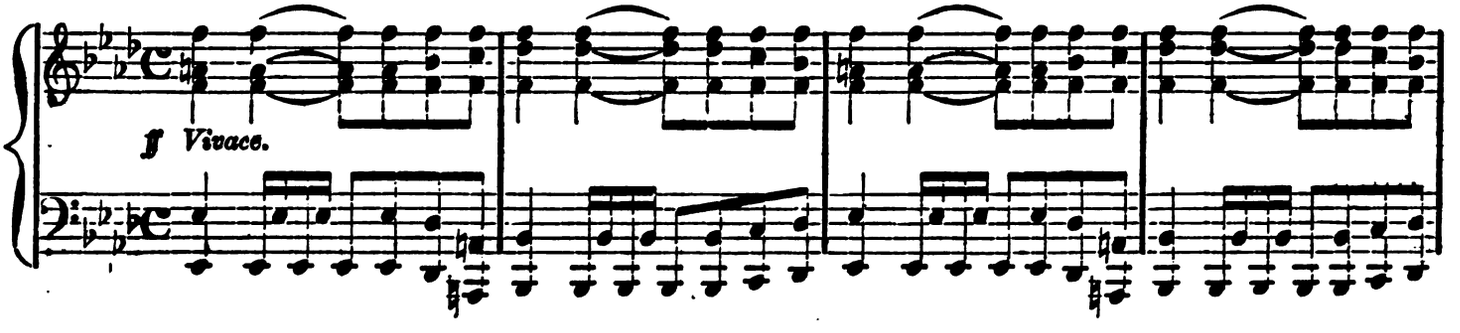
SEIZE HIM! 'TIS HE!

No. 9b. ENSEMBLE.

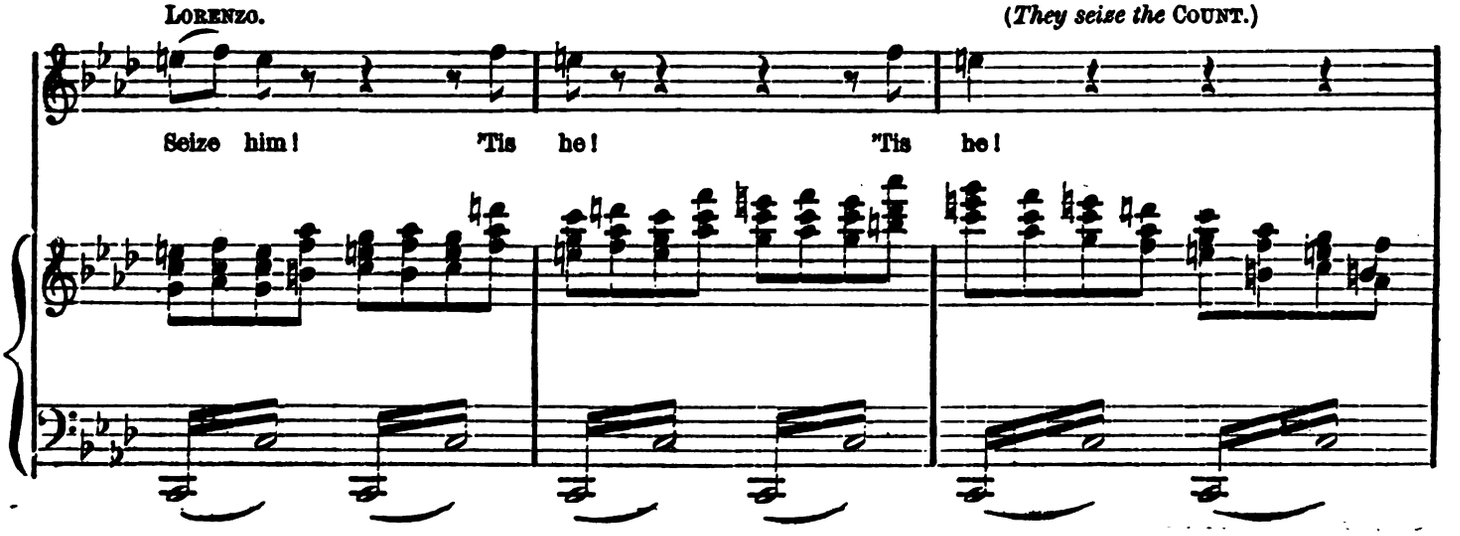
ESTRELLA *and* COUNT *prepare to exit into house.*



Enter LORENZO *and* SHAM ALGERINES.



LORENZO. (*They seize the* COUNT.)



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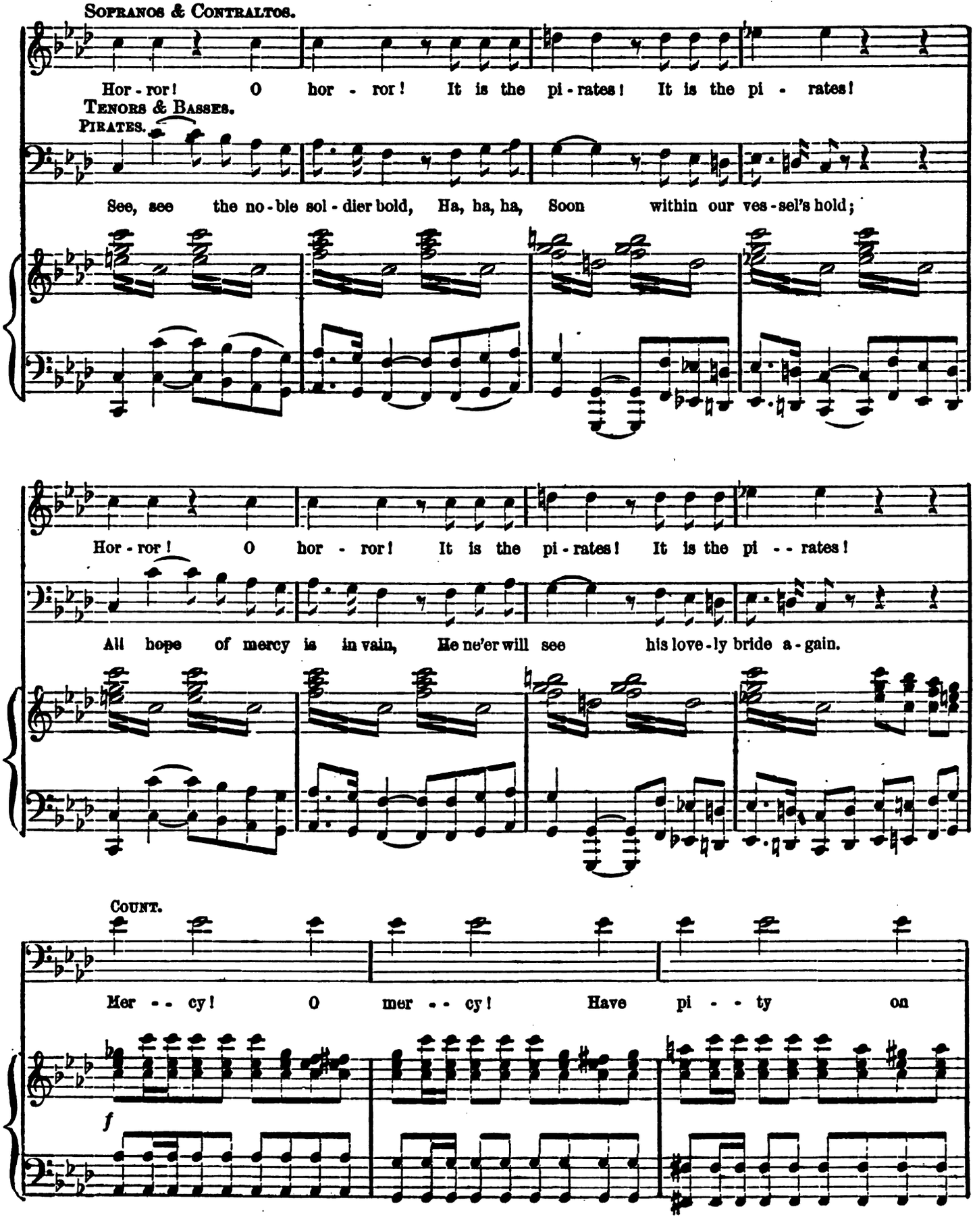

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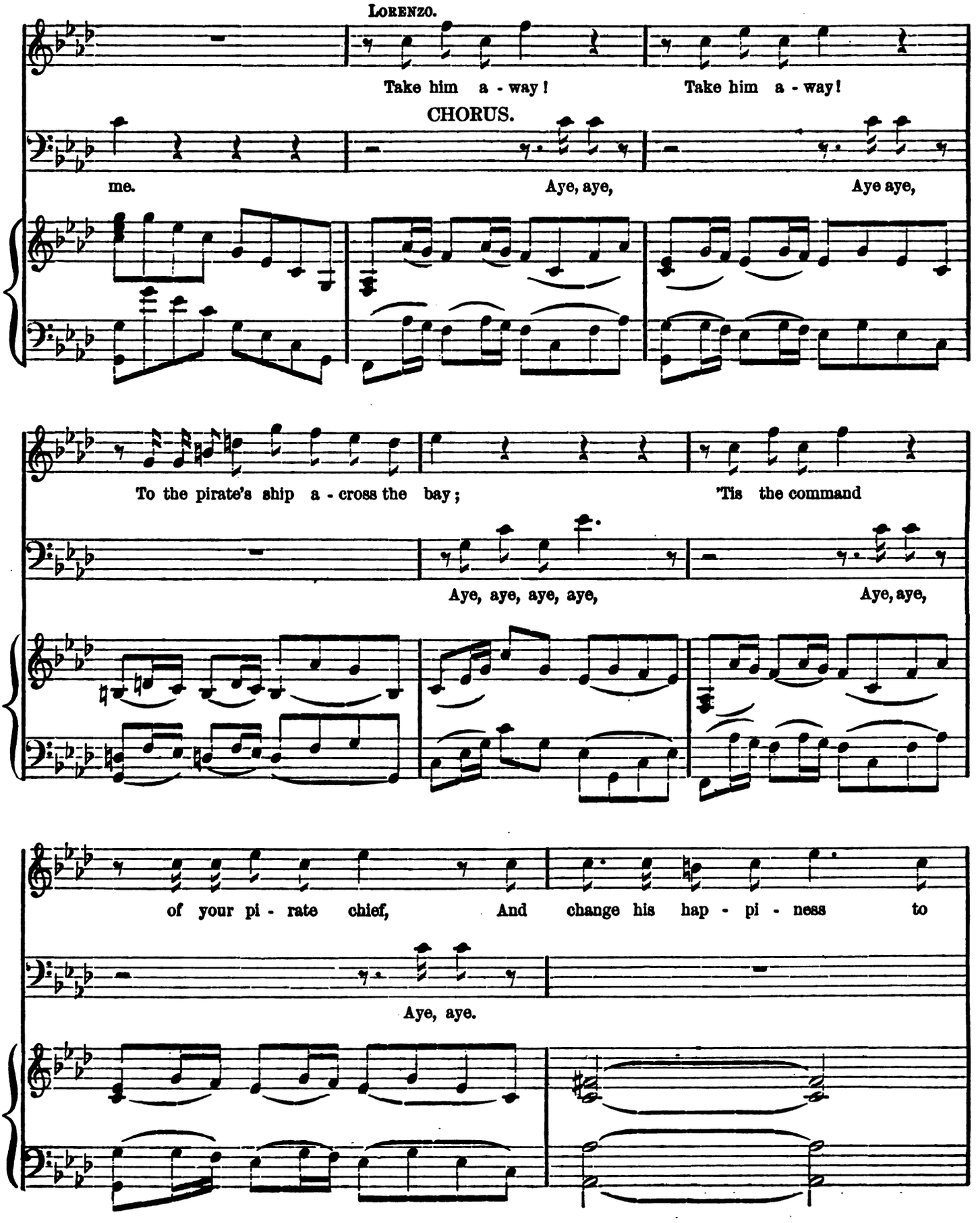

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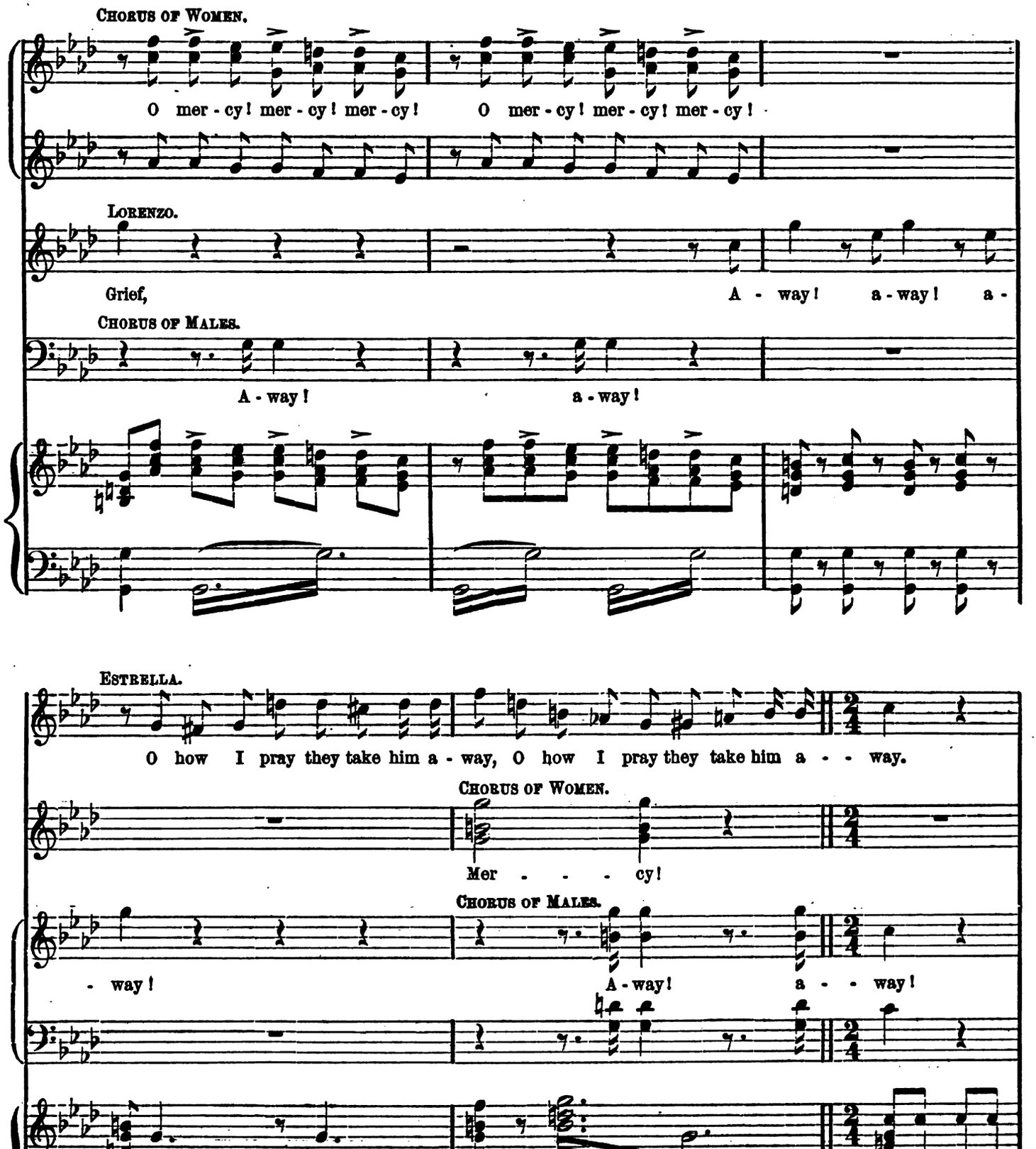

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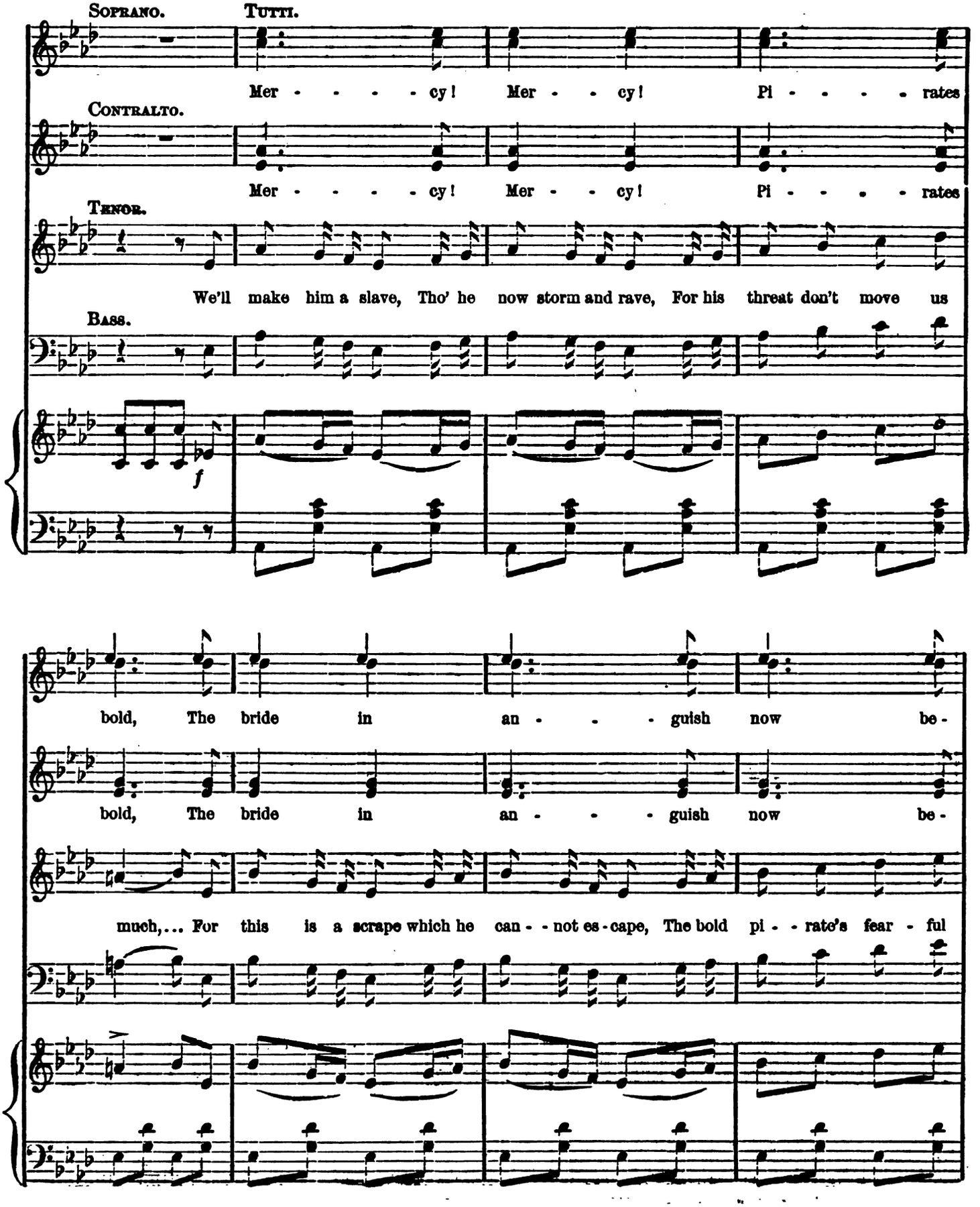

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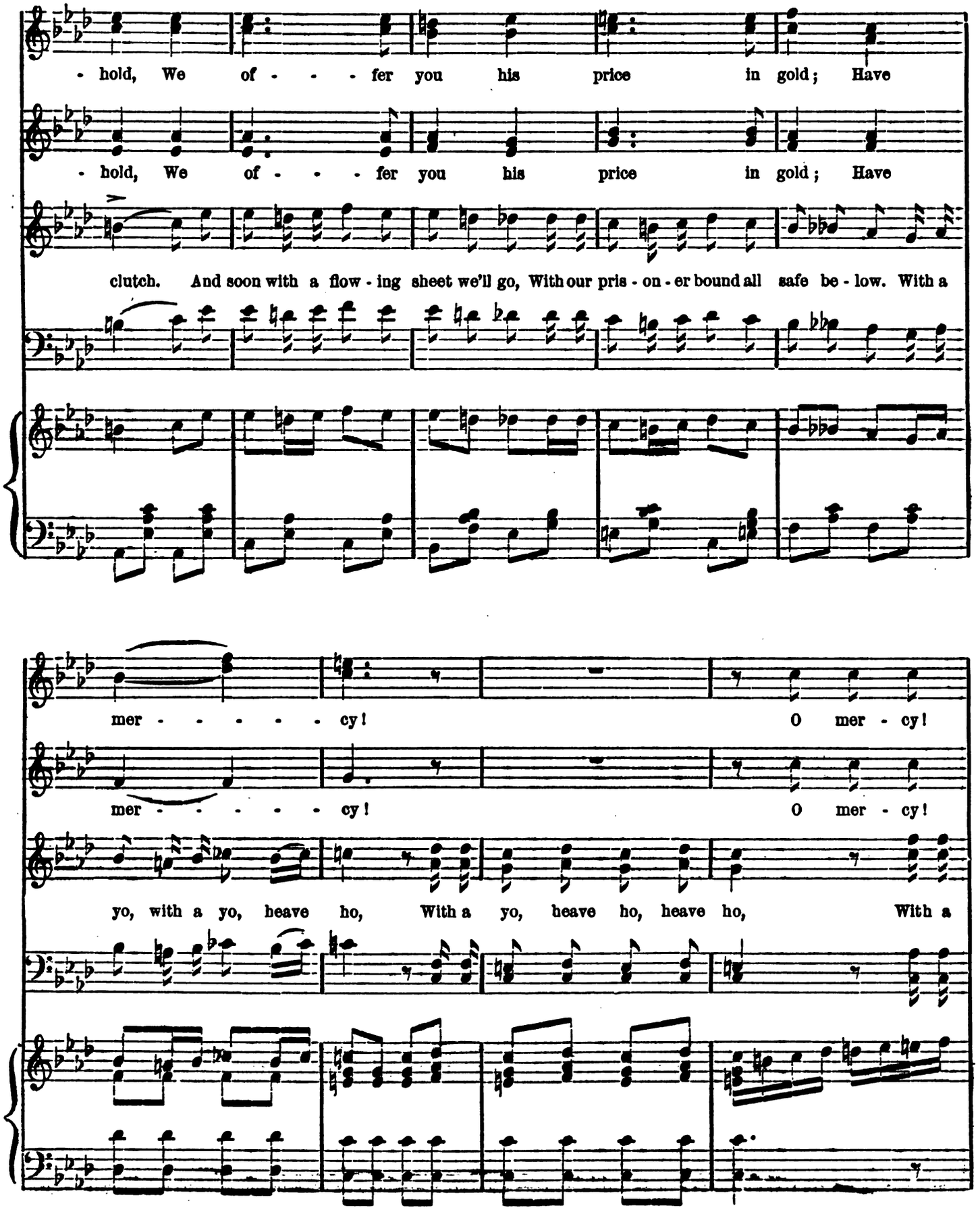

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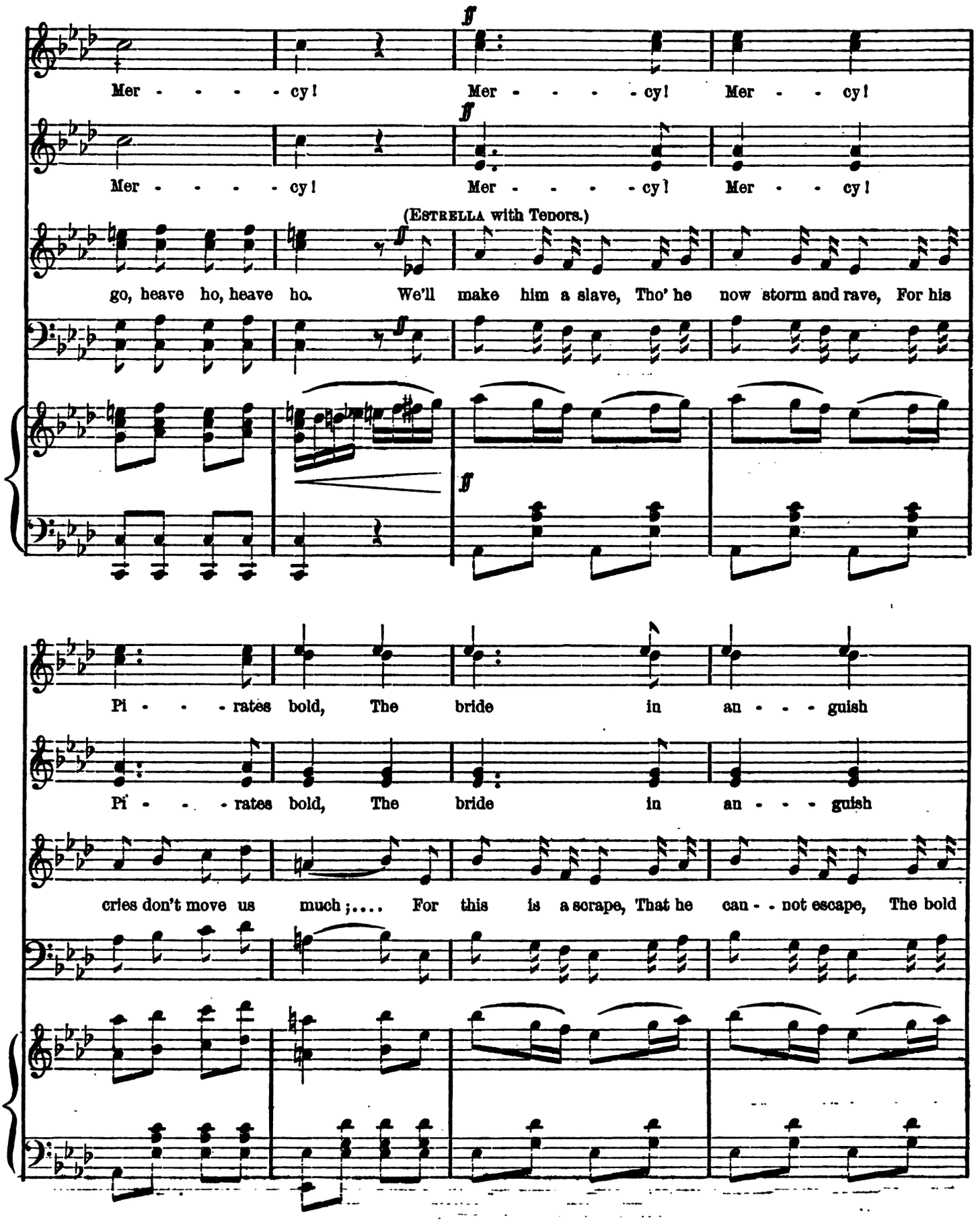

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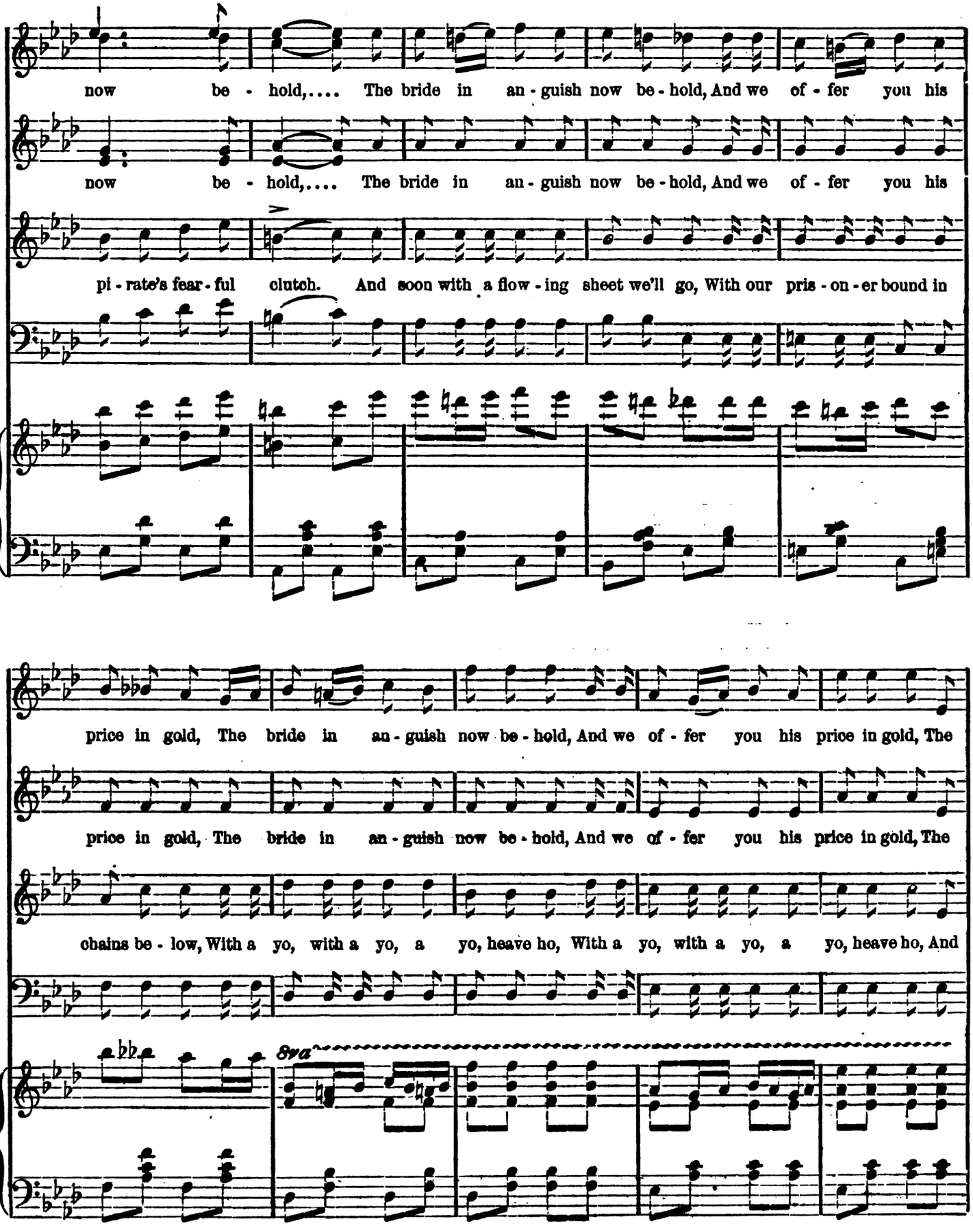

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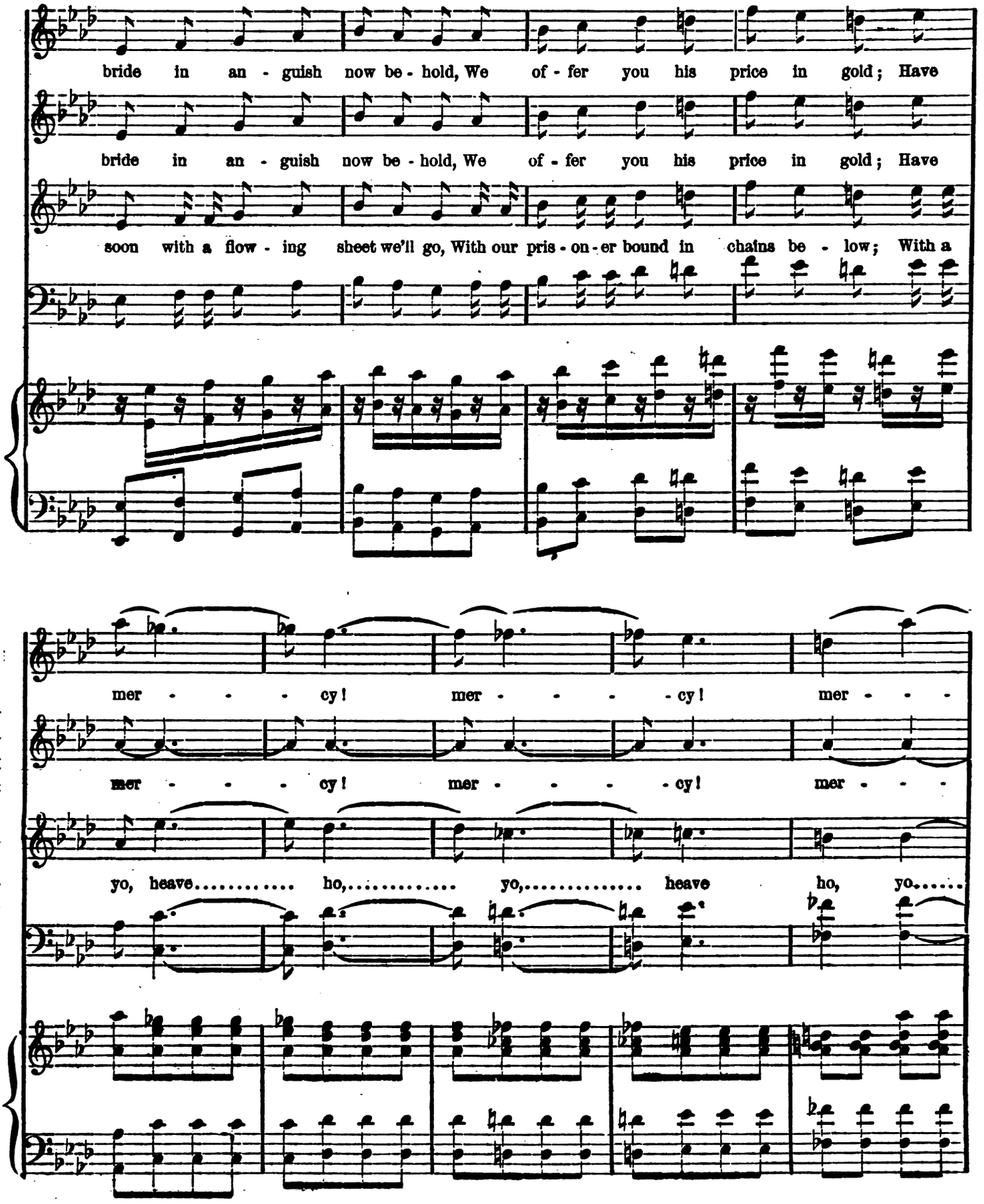

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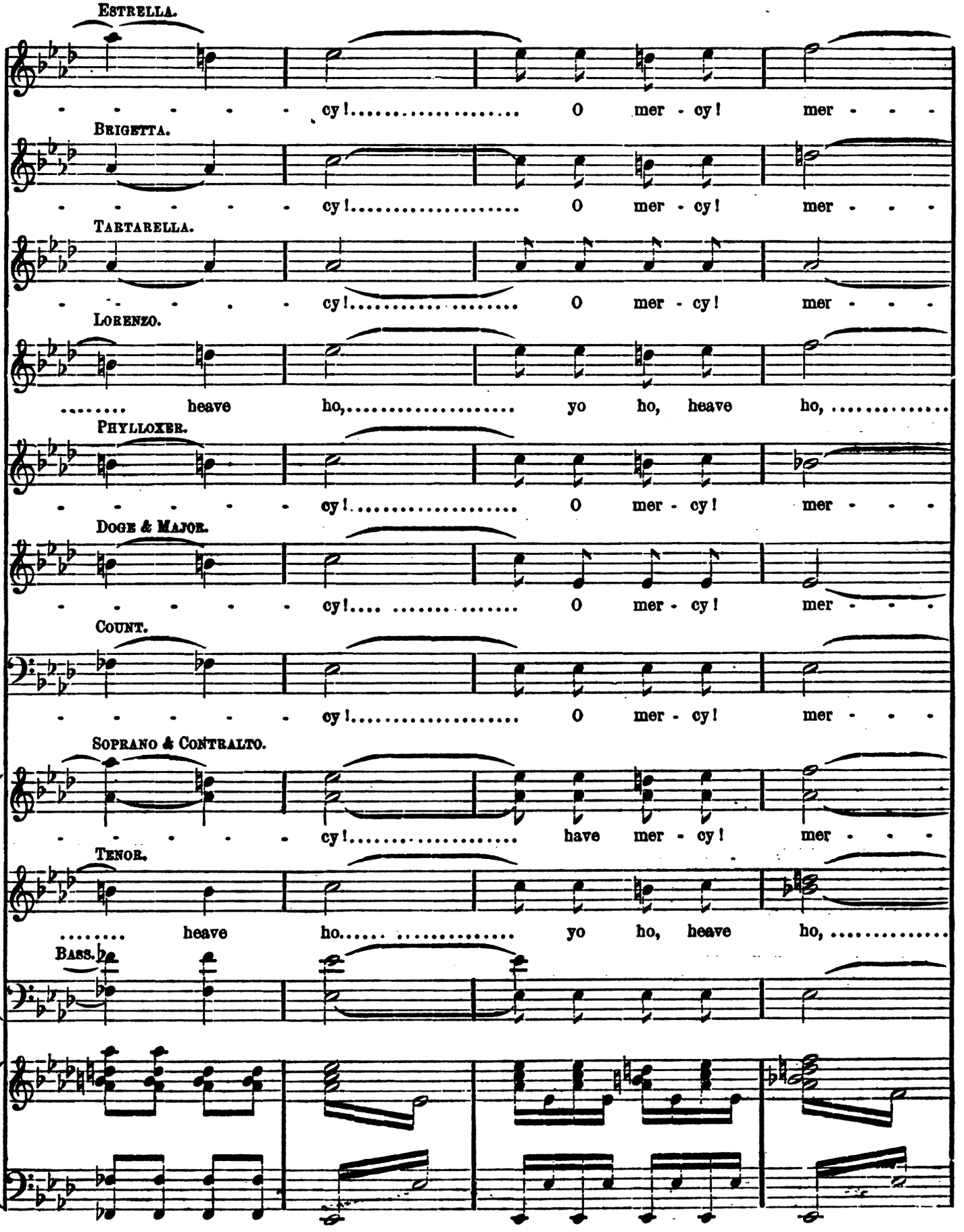

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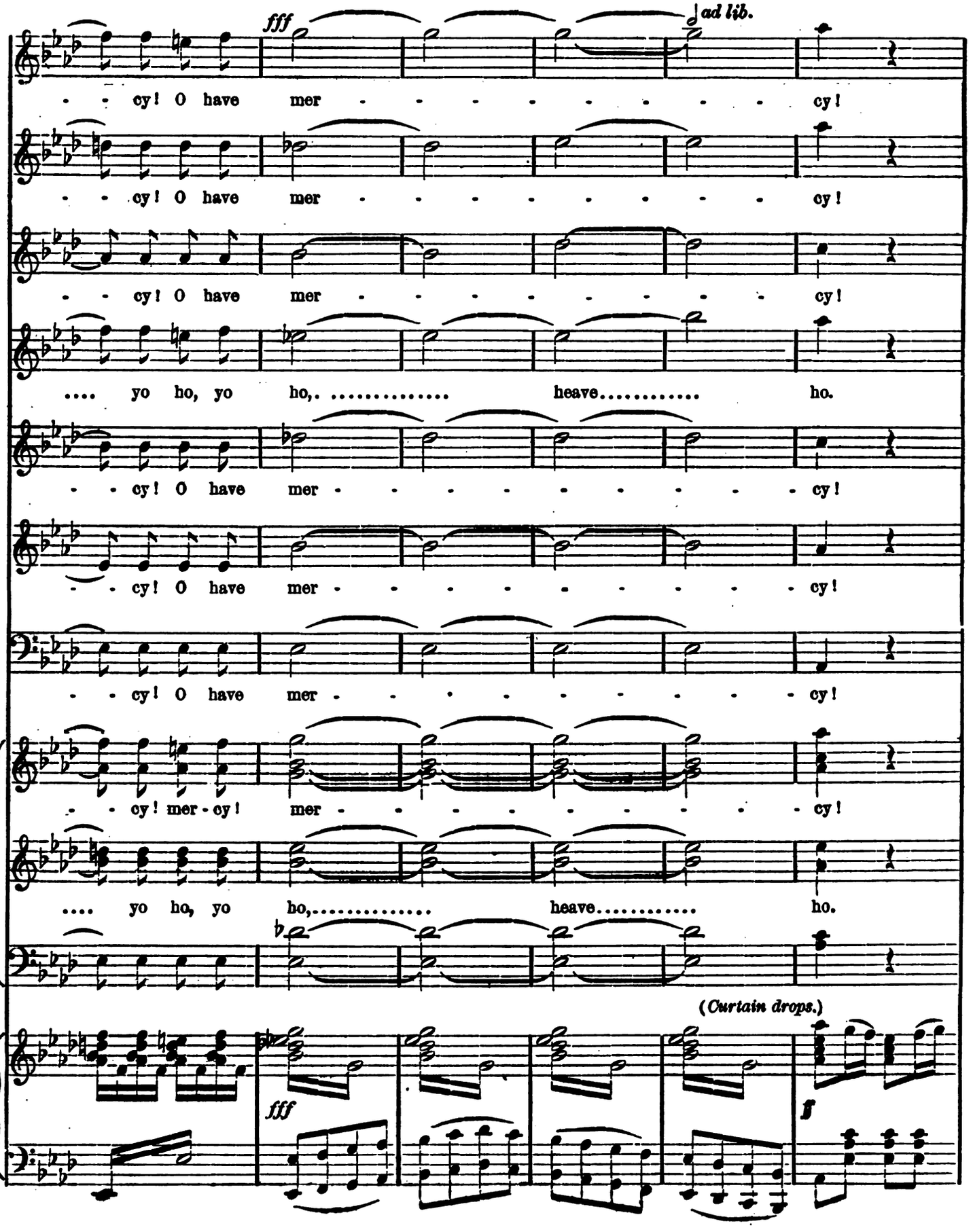

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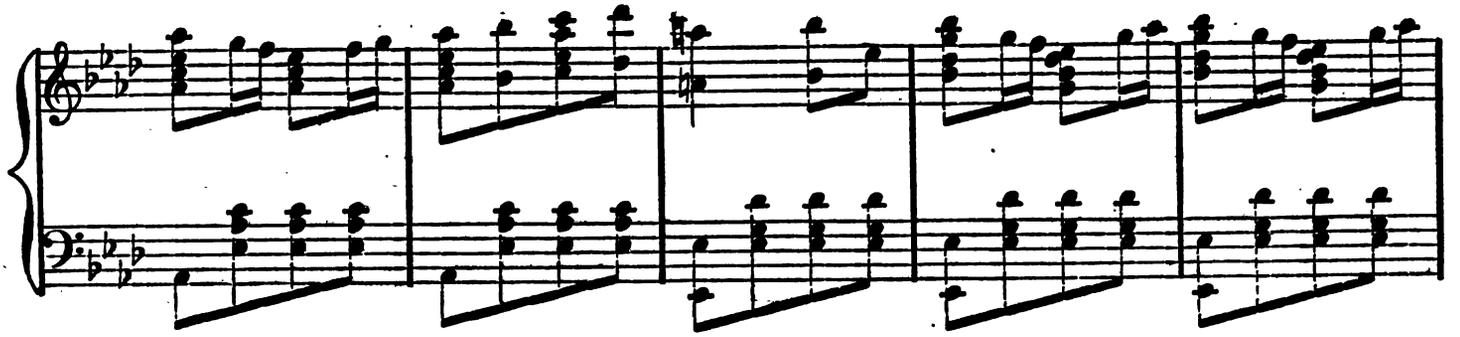

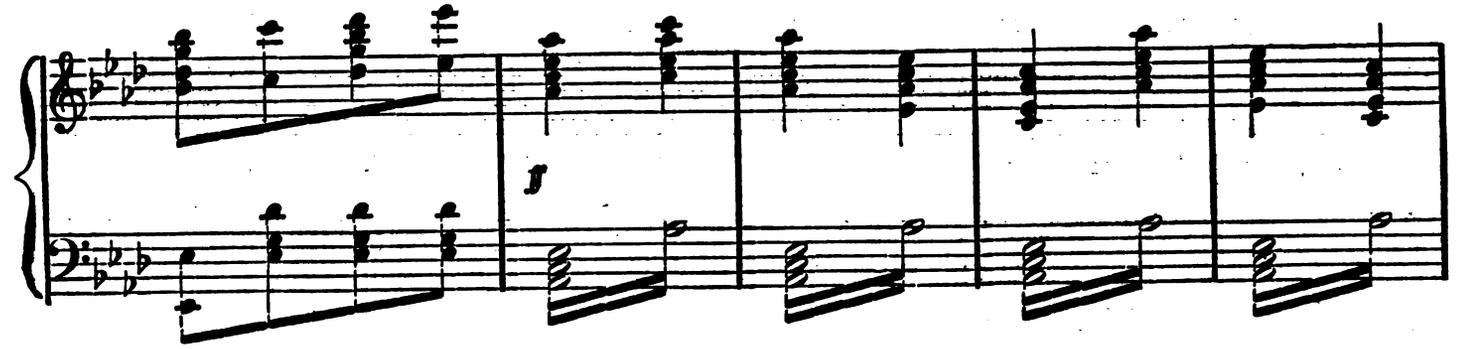

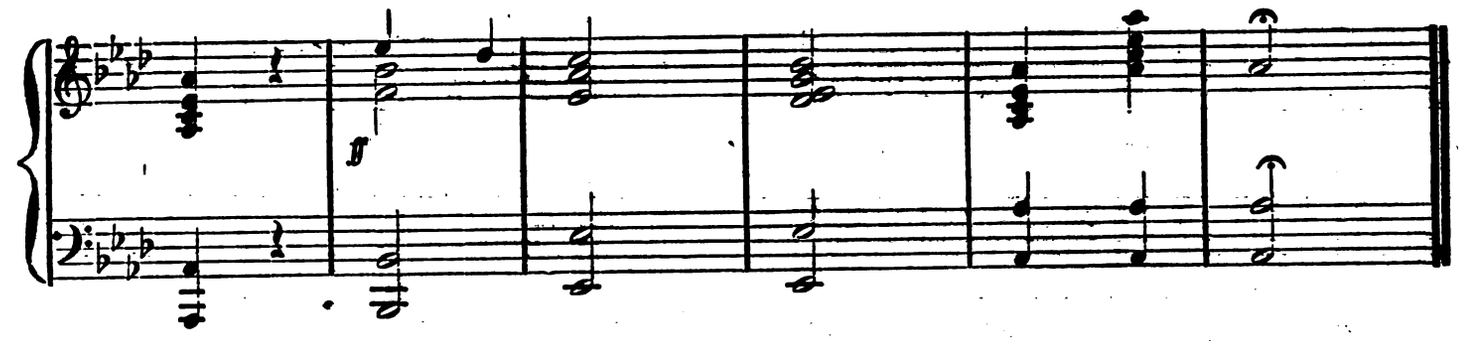

END OF ACT I.

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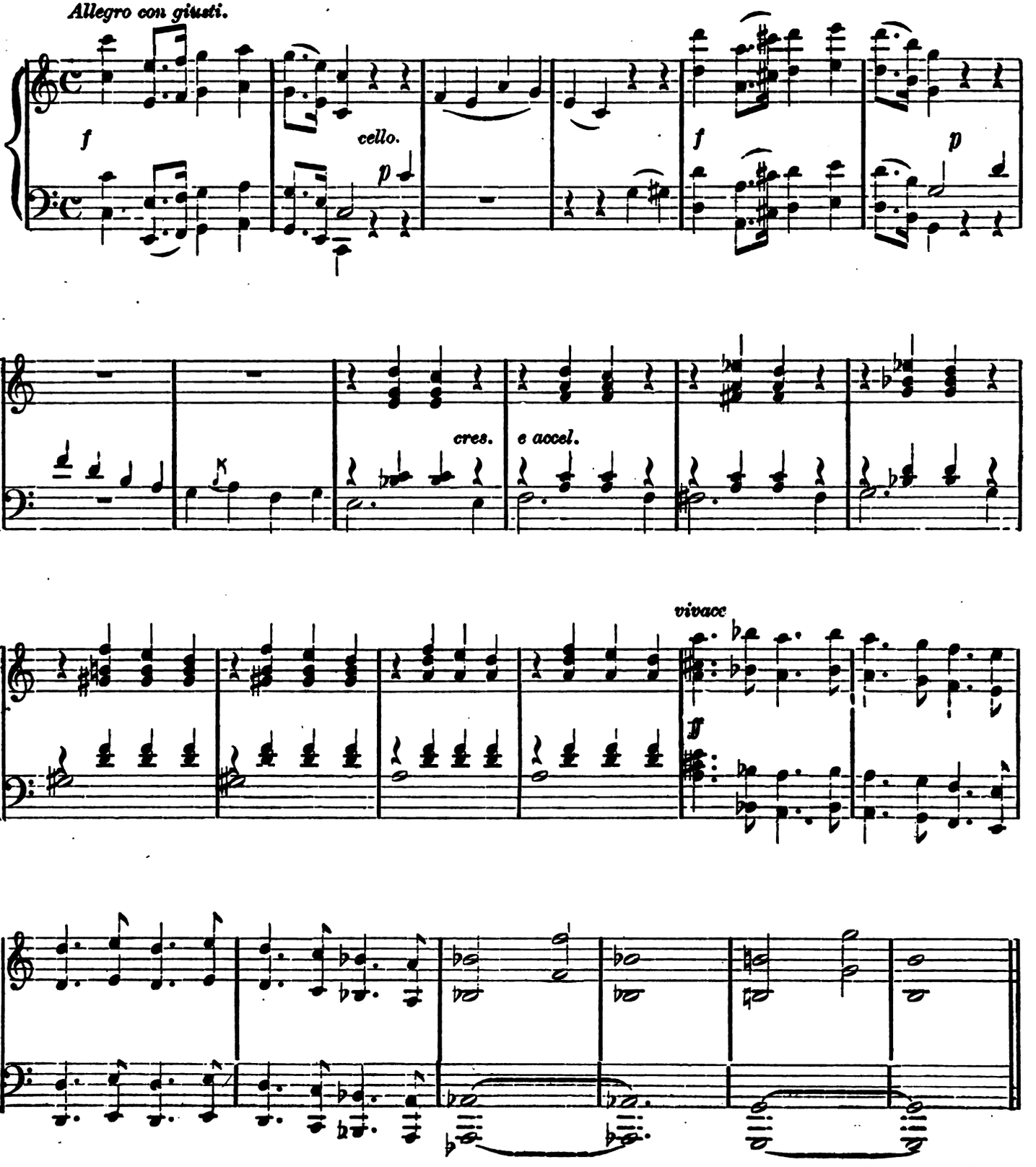
ENTR' ACTE.

SCENE.—*Interior of* COUNT DI VEUSVIO'S *palace.*

Allegro con giusti.



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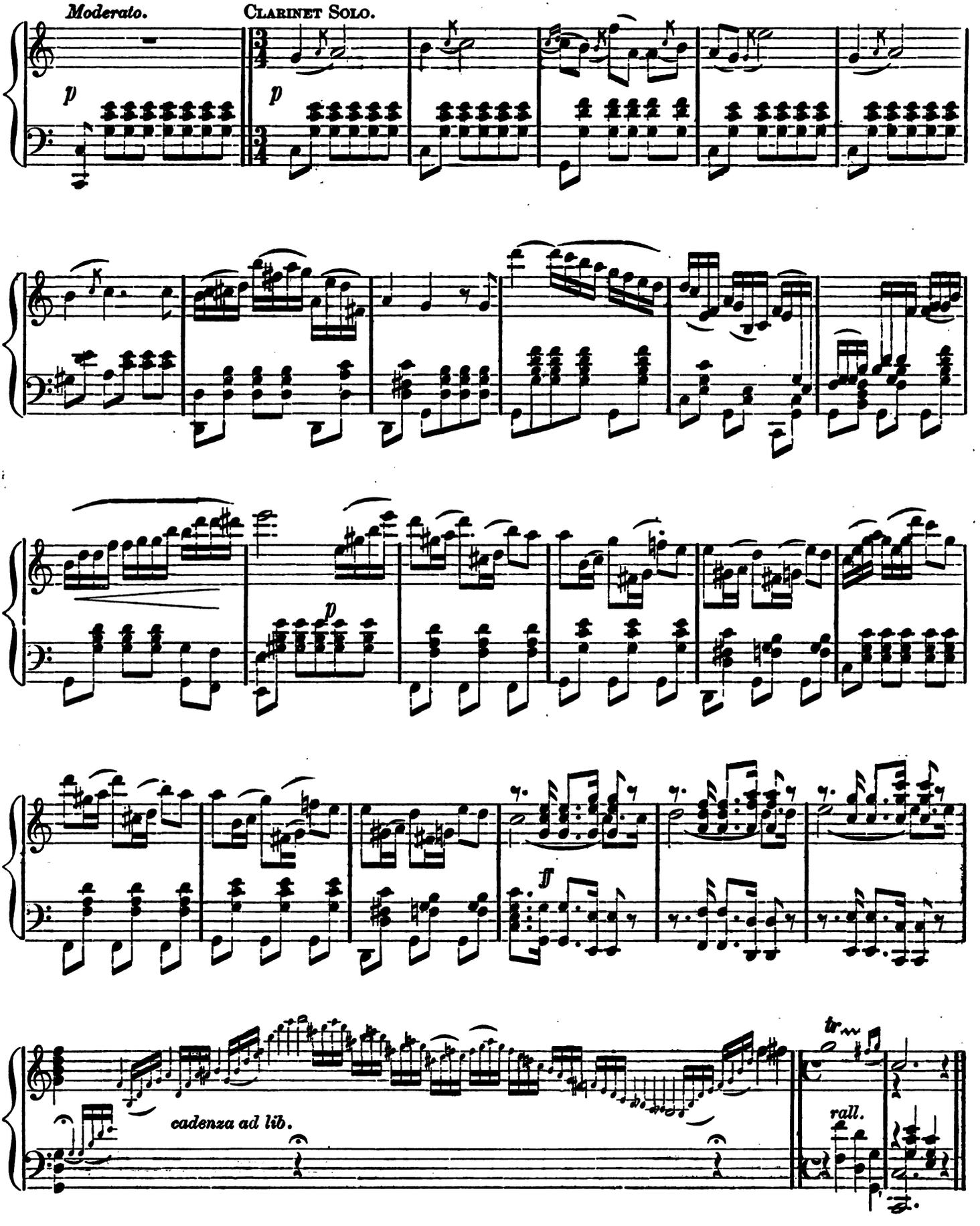

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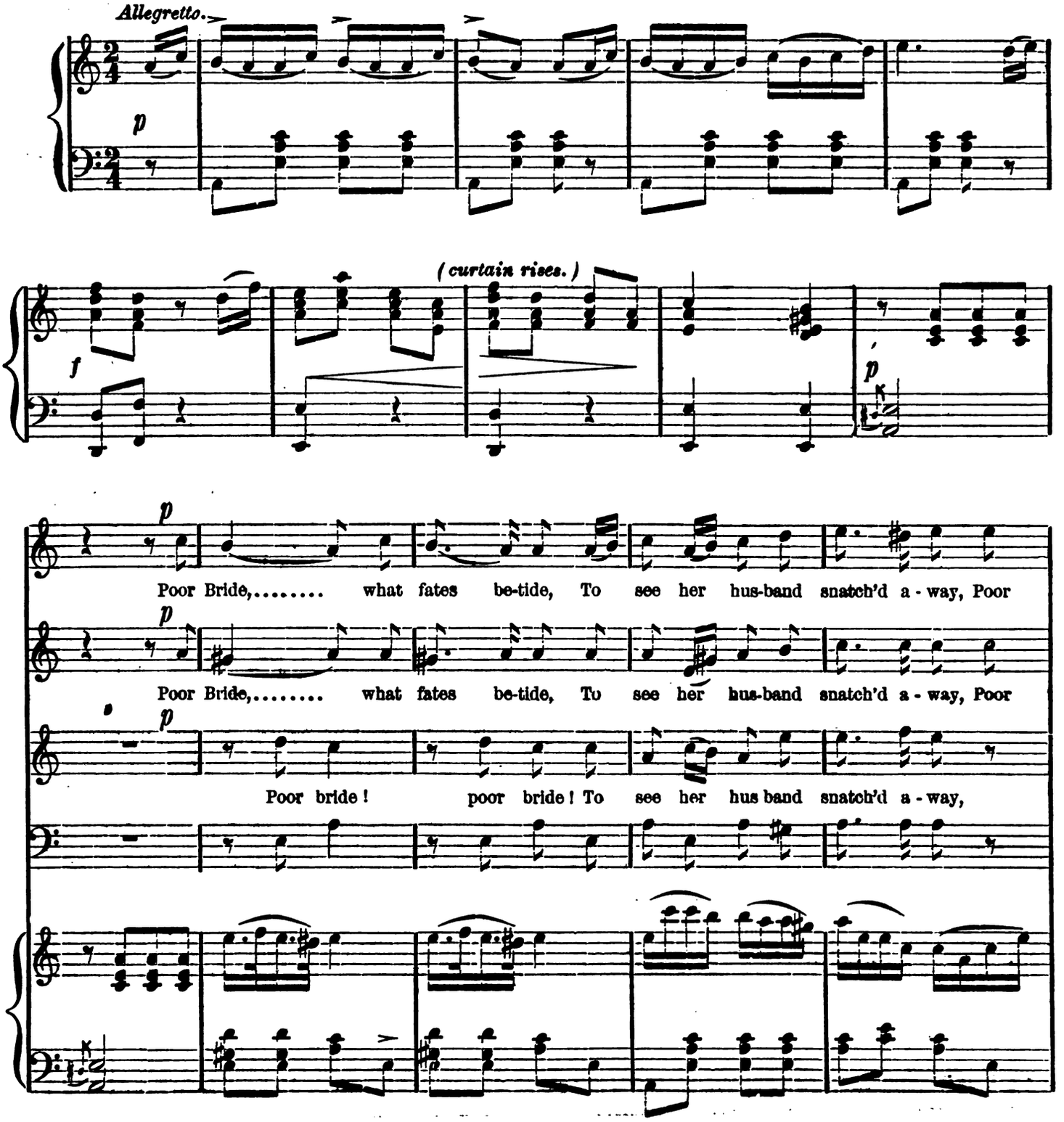
ACT II.

POOR BRIDE.

No. 10. **CHORUS.**



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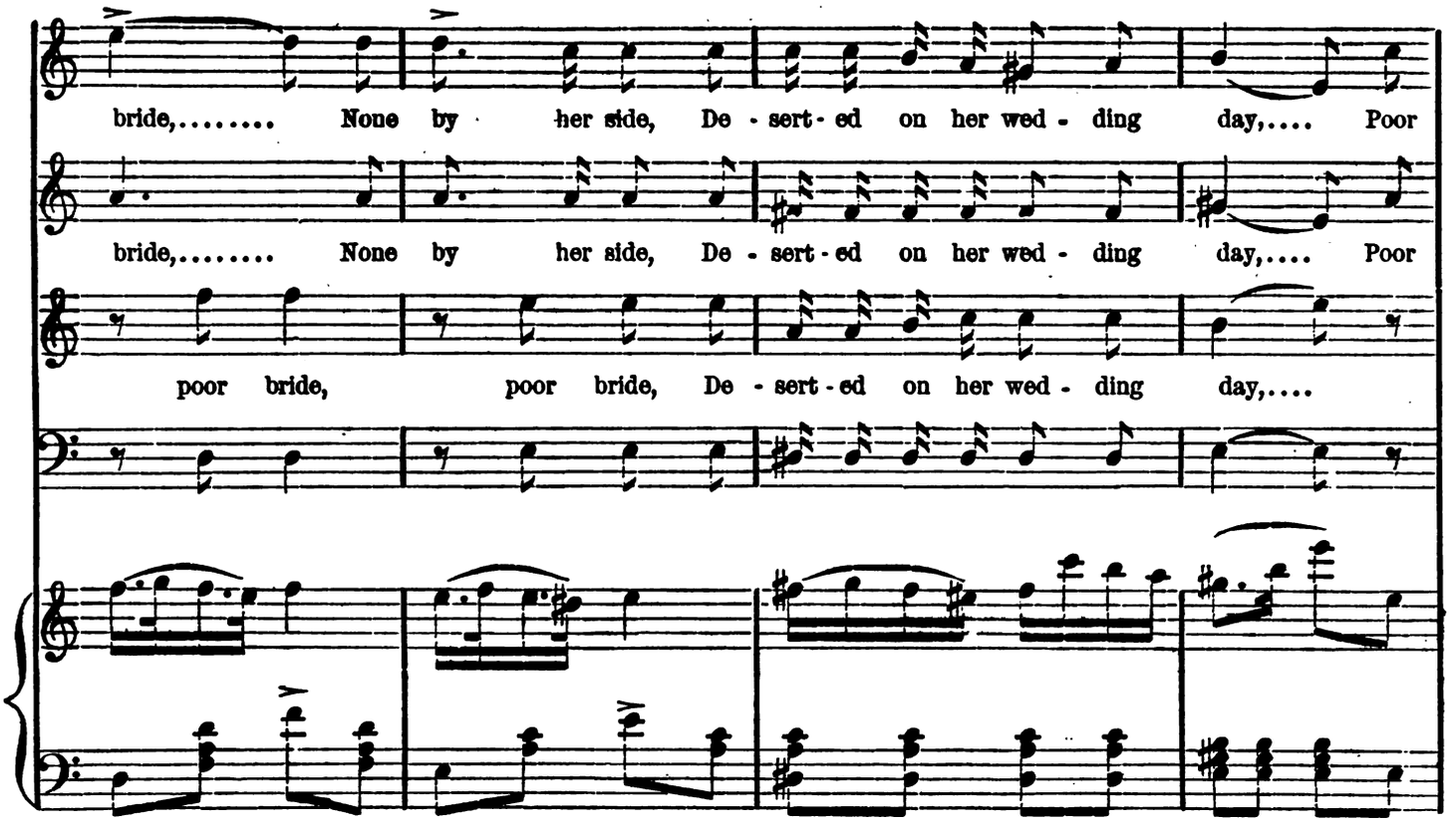

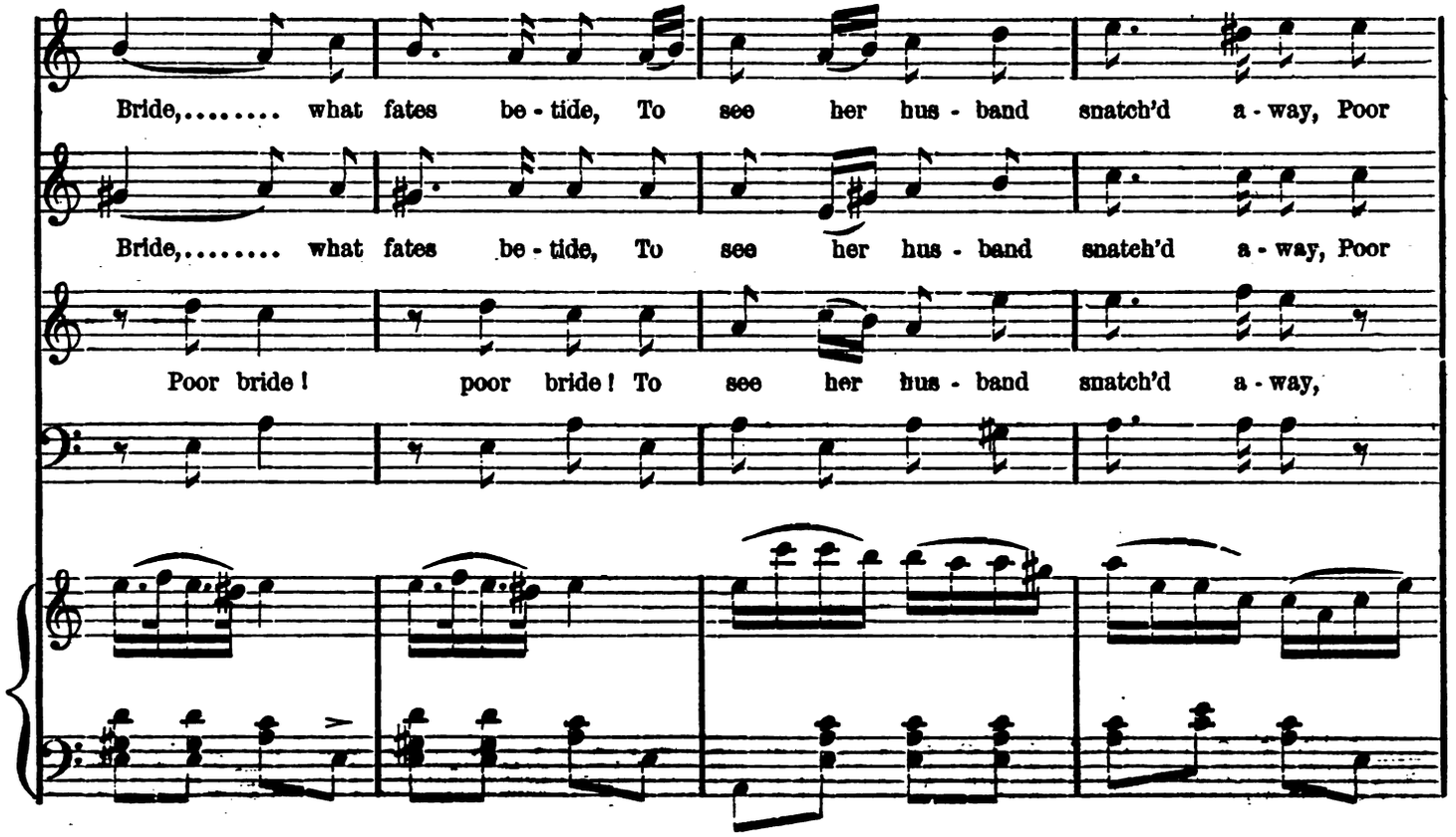

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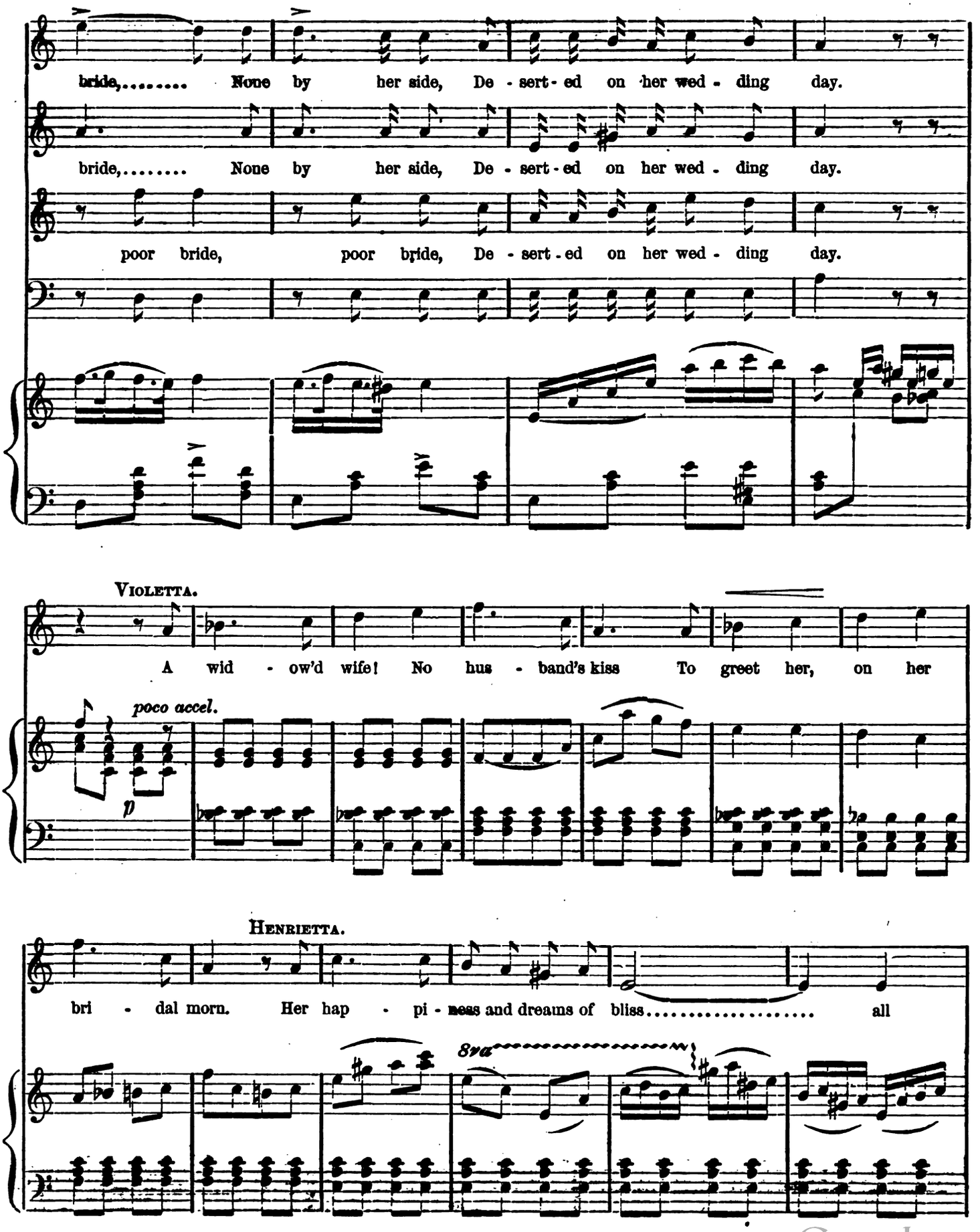

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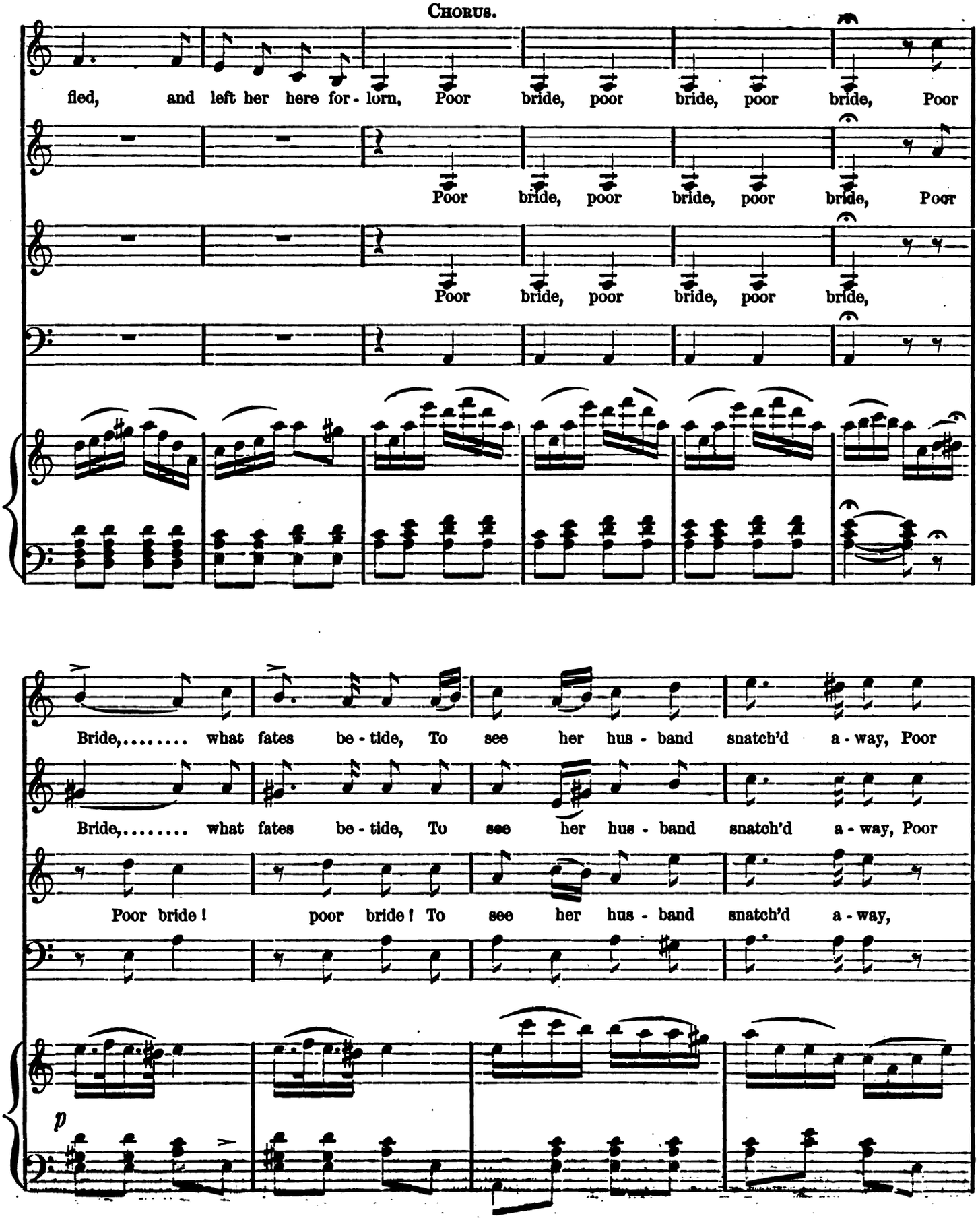

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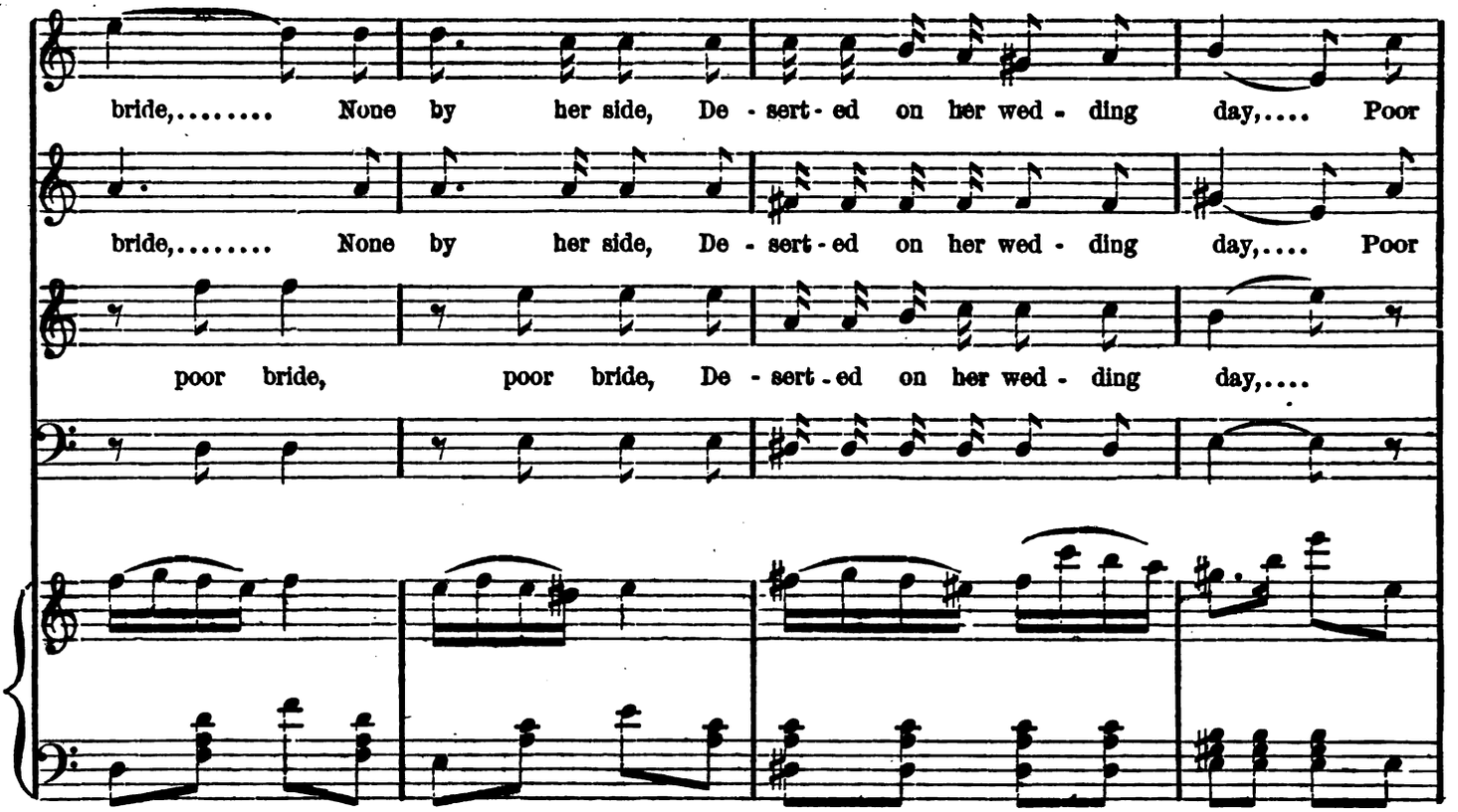

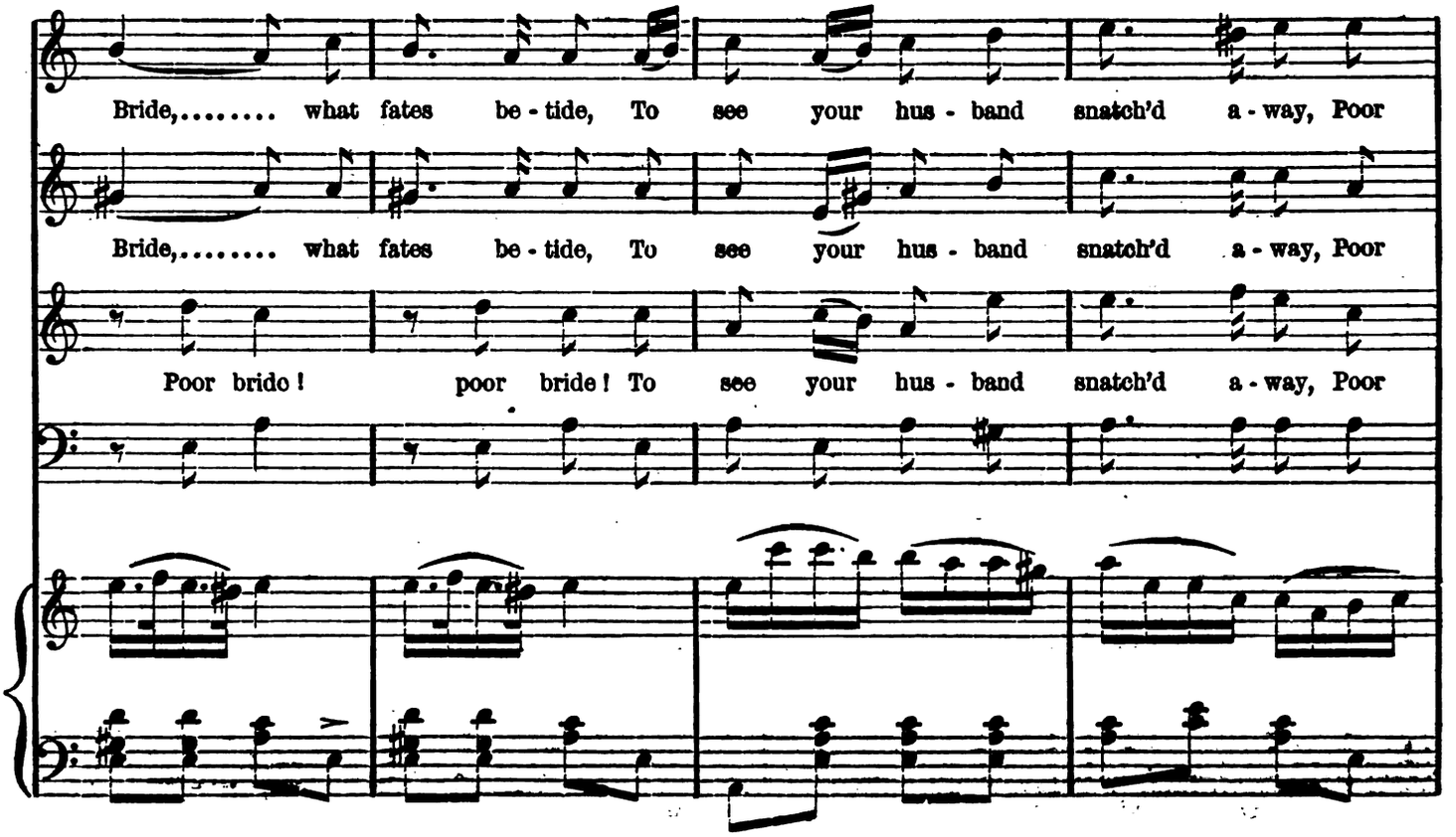

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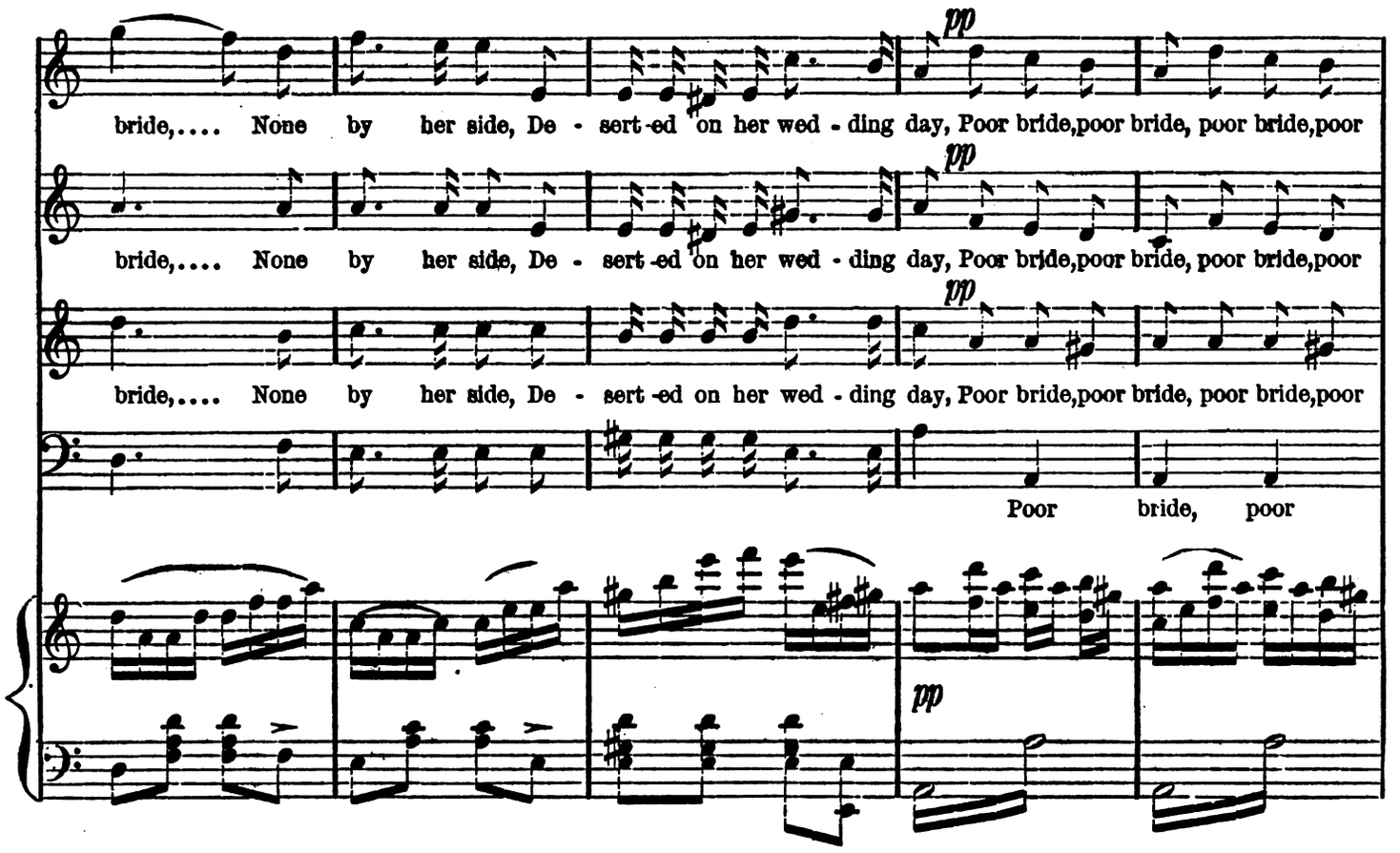

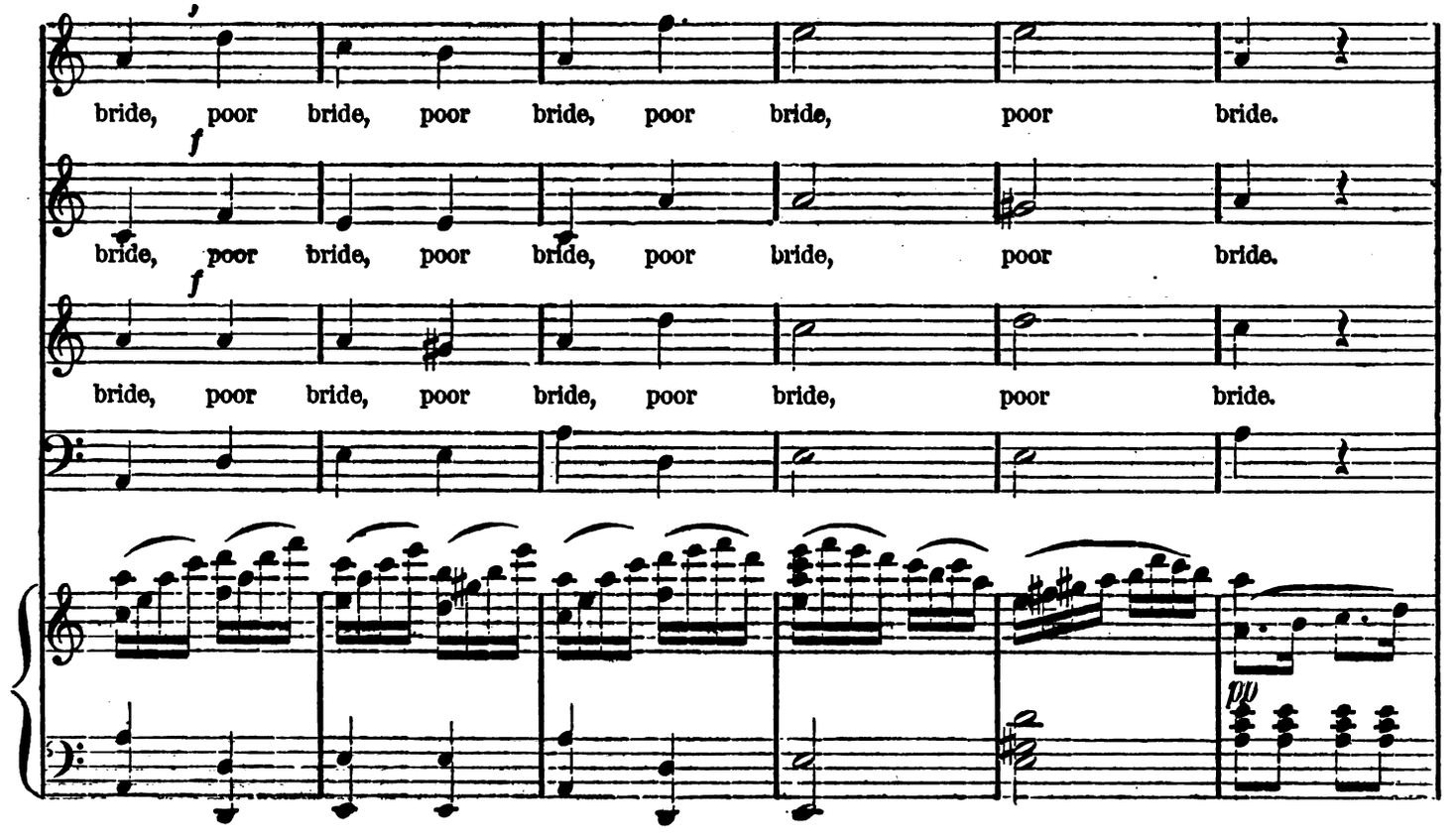

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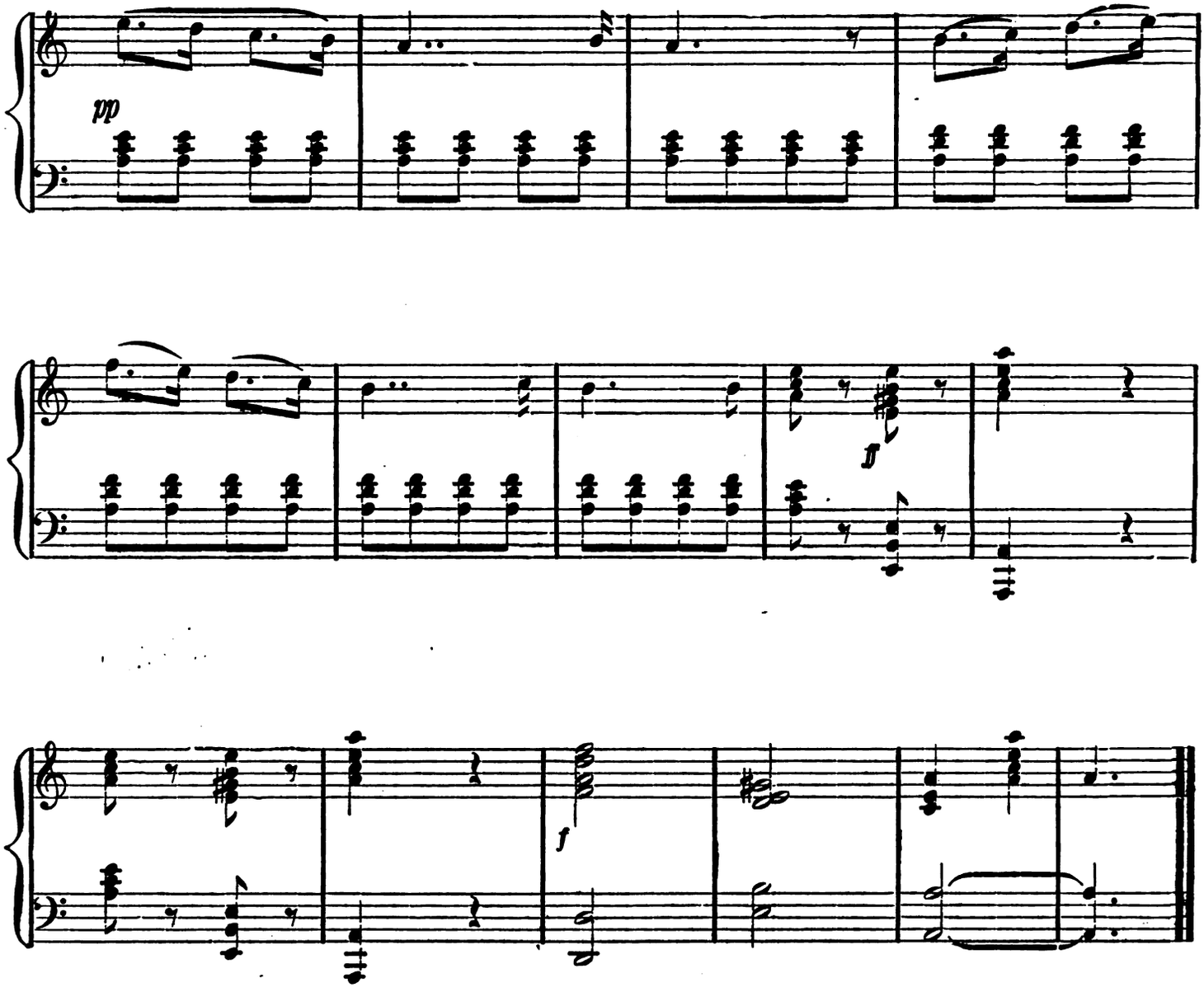

Dialogue between Brizetta and Major Domo, in which they discuss the sudden kidnapping of the Count; the Major Domo not being able to understand how it was the Pirates came twenty-four hours before their time. Tartarella is glad of the disappearance of the Count, as her daughter now being the Count's wife, she can live undisturbed in his palace and rule his household. Lorenzo enters, and as the Count's next heir and legal adviser, claims the sole direction of affairs in his household; refusing to recognize the bride's father and mother, saying that he can only consult with Estrella, the Count's wife. Lorenzo has her parents ignominiously expelled and sends for Estrella. Estrella, when she sees Lorenzo, pretends to be heart-broken at the disappearance of the Count, and makes Lorenzo believe that her heart has always belonged to her husband. Lorenzo, disgusted, goes away to enlist for a soldier.

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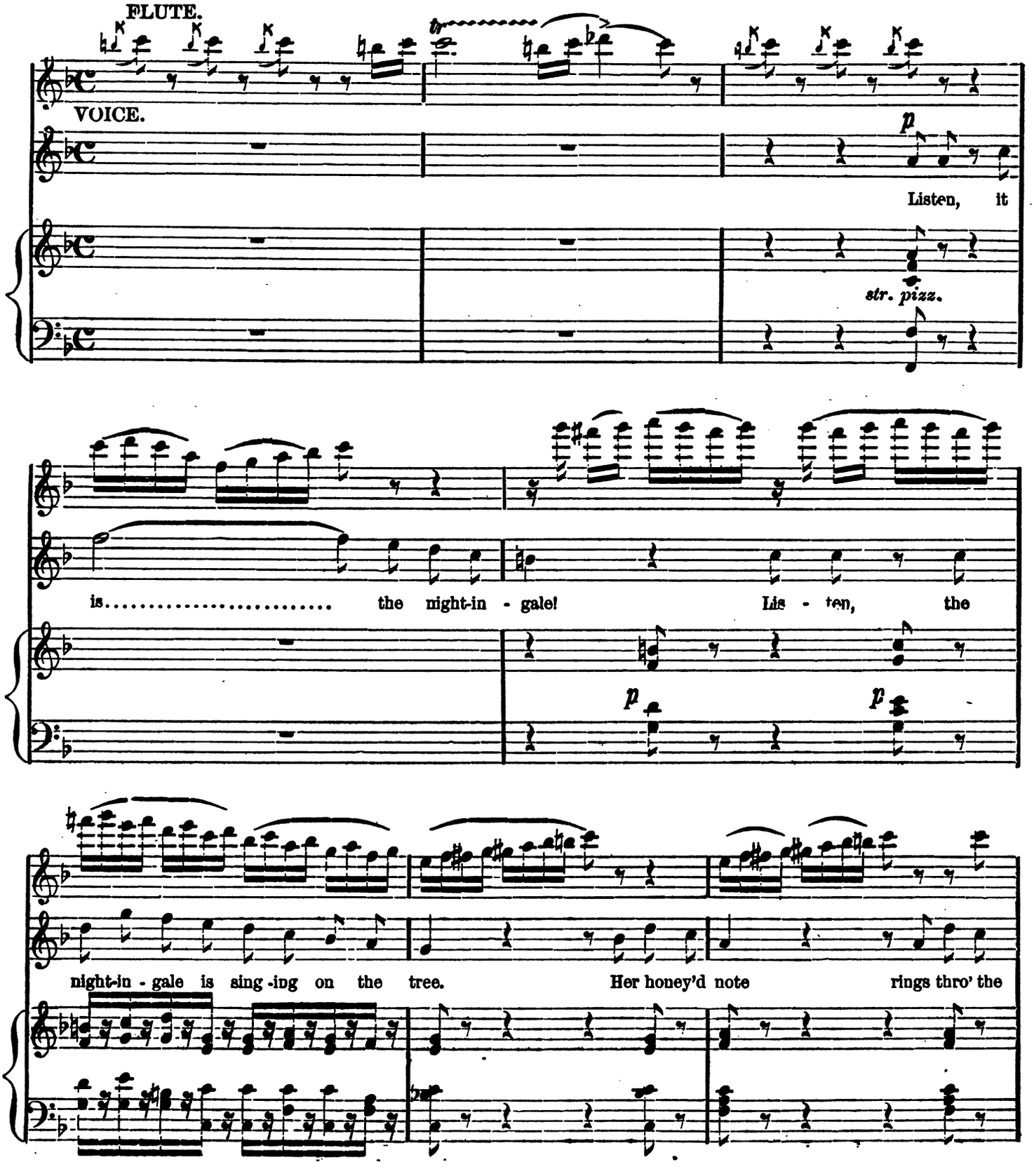
BIRDIE, TELL TO ME.

No. 11. RECIT & SCENA. Estrella.



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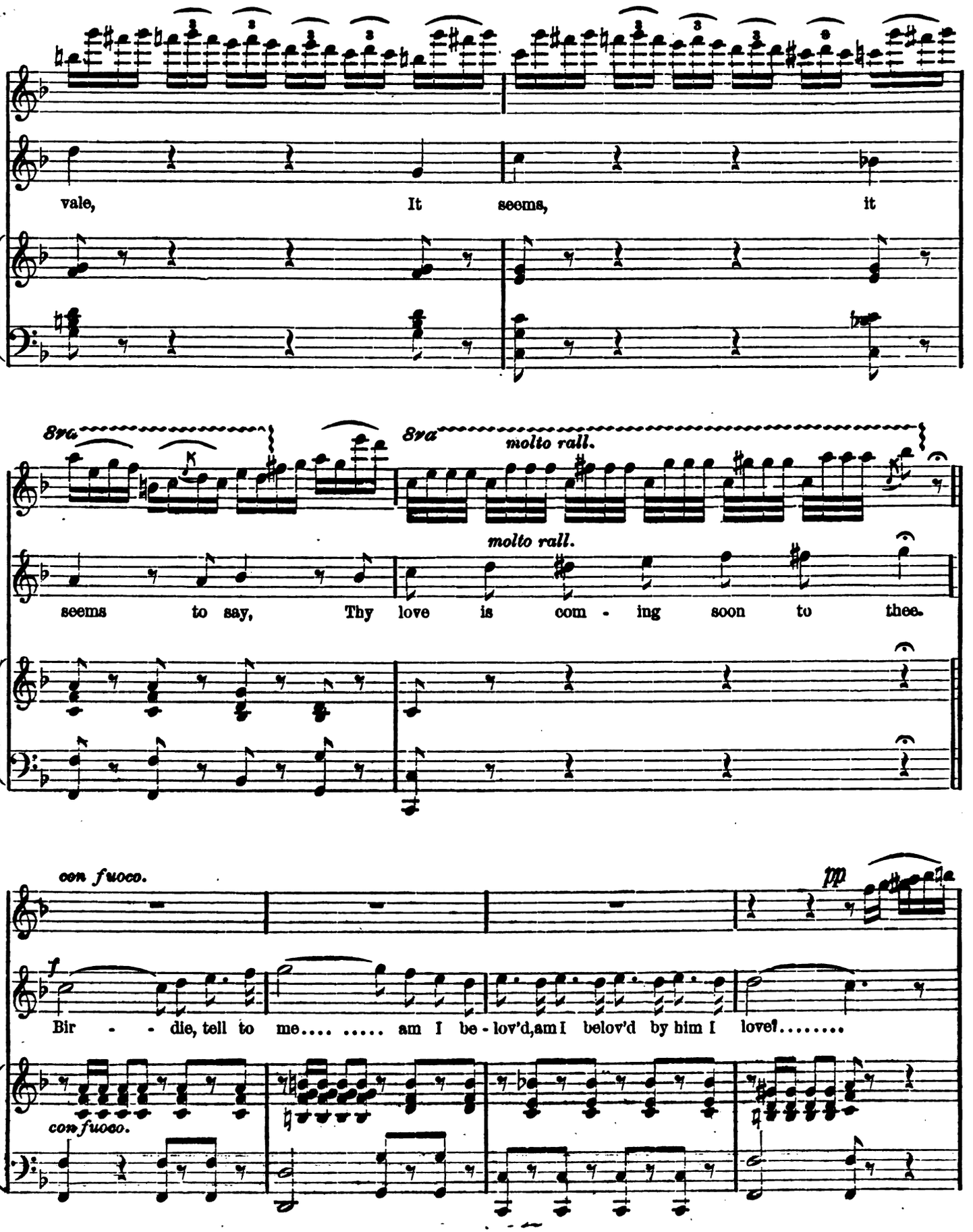

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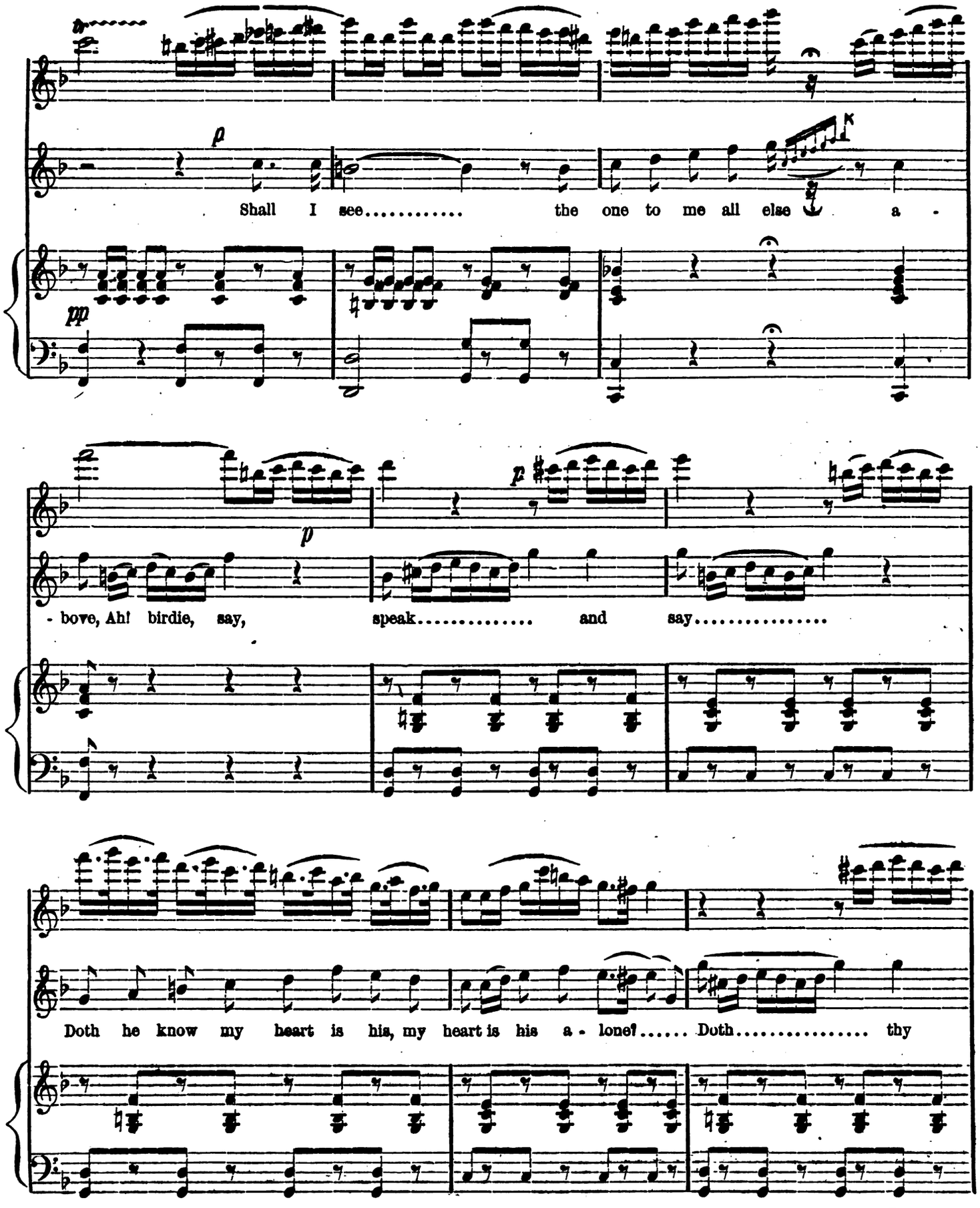

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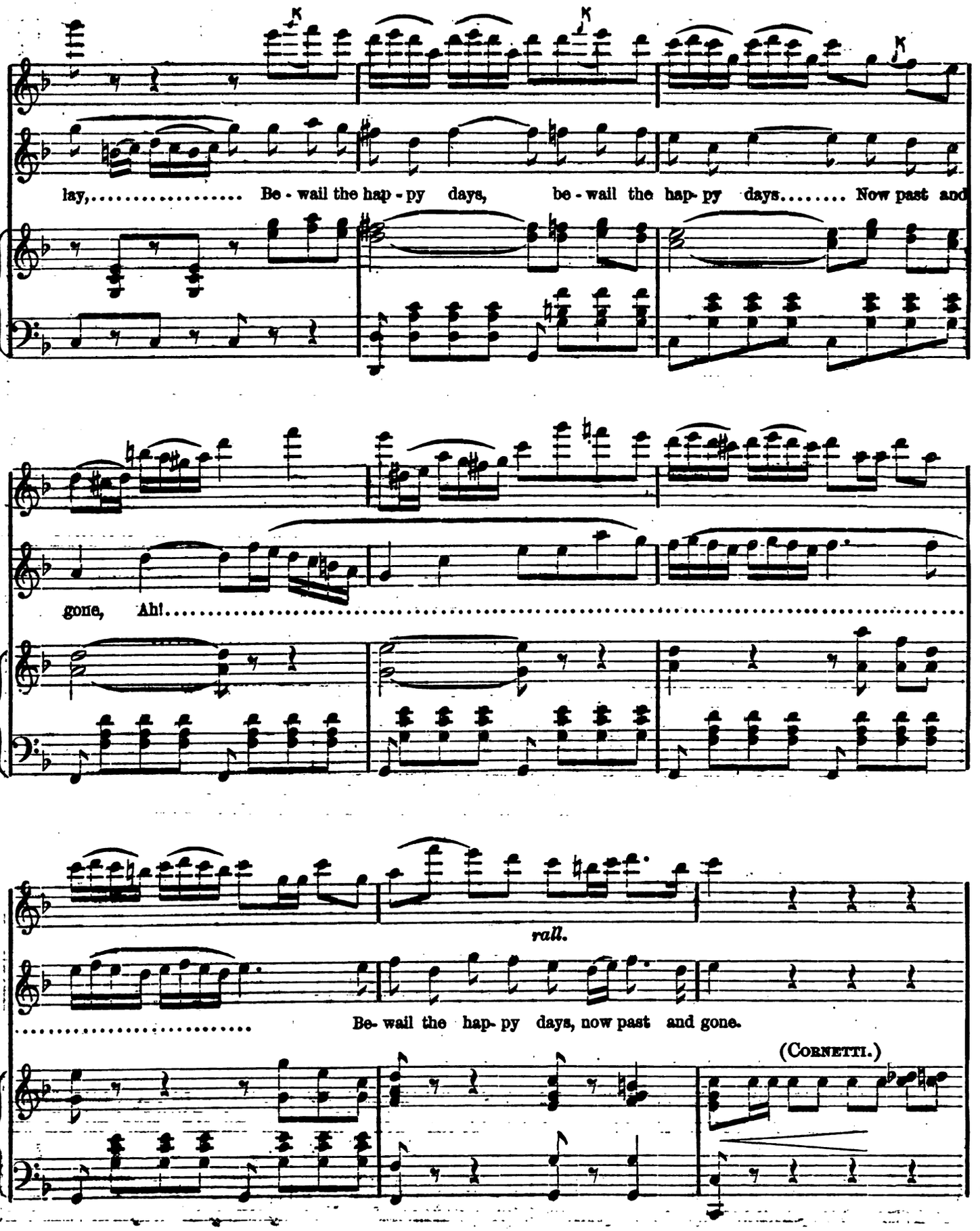

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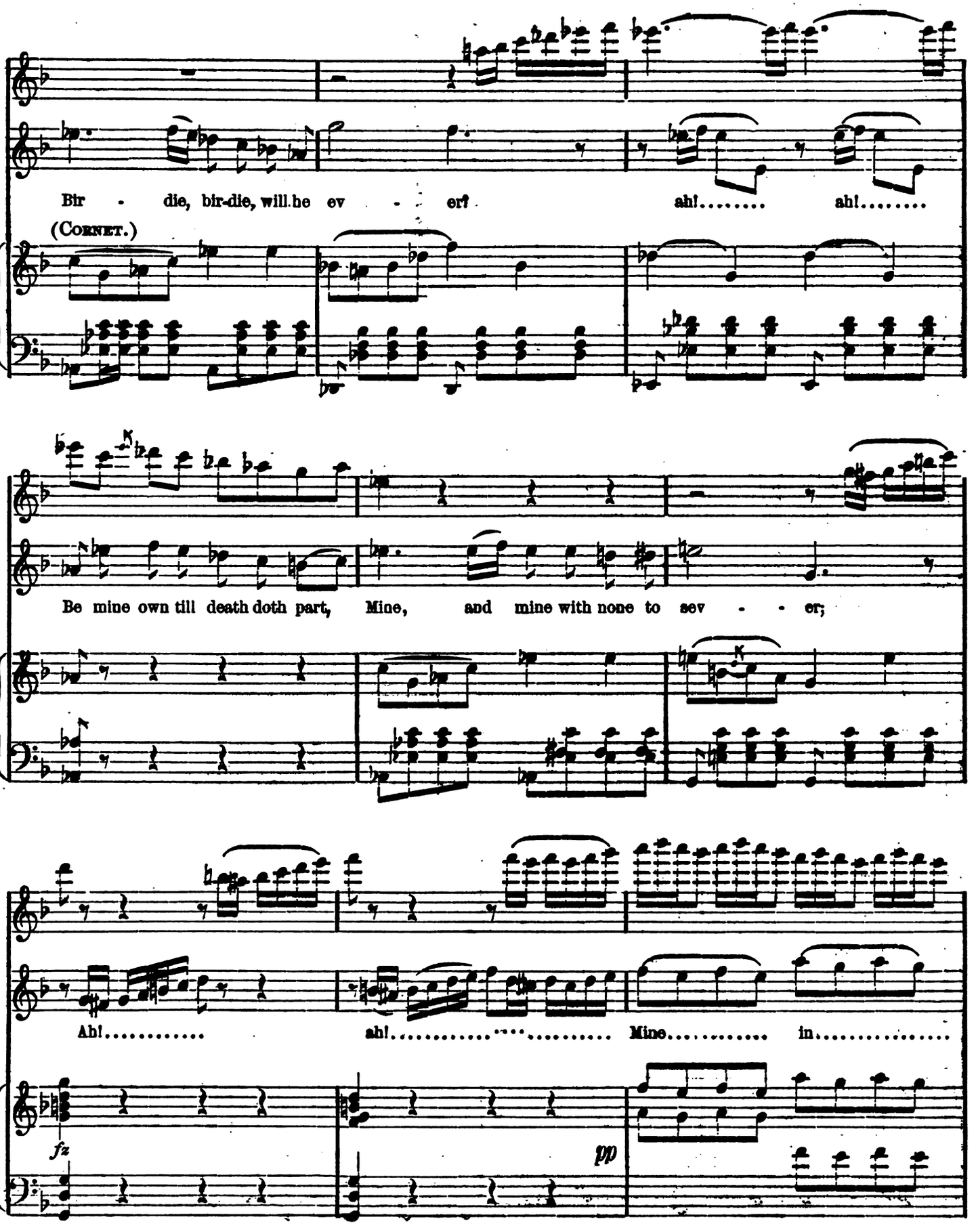

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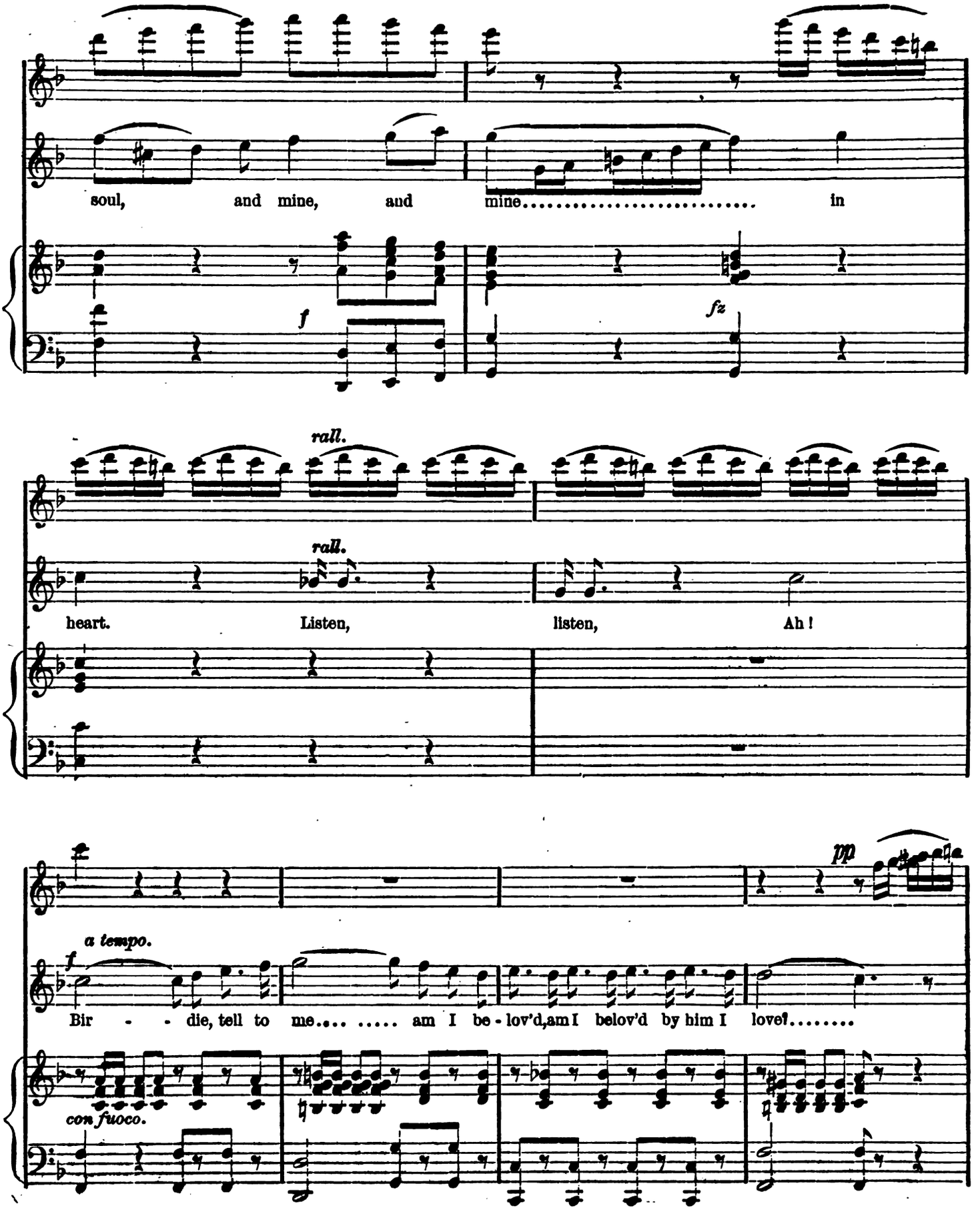

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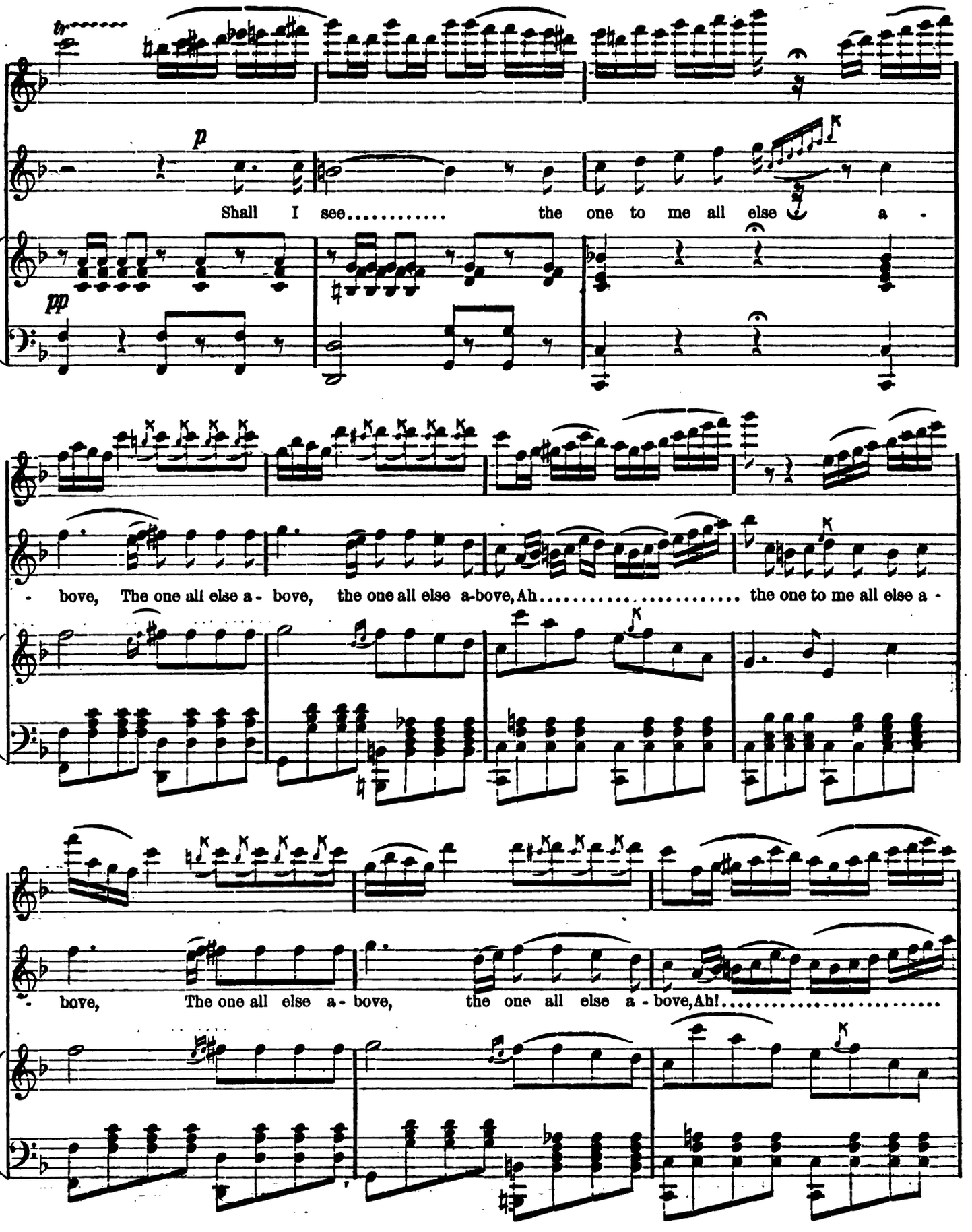

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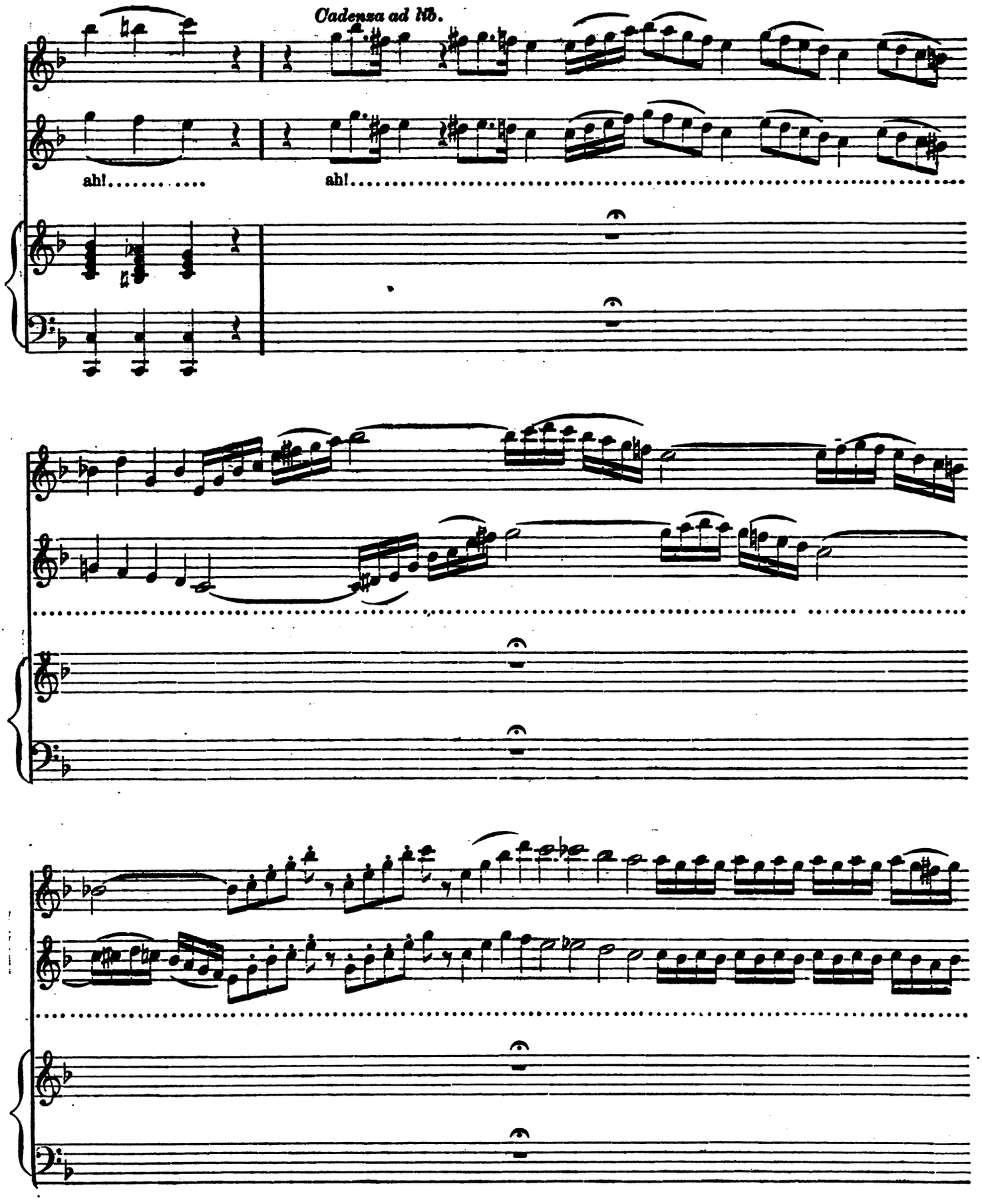

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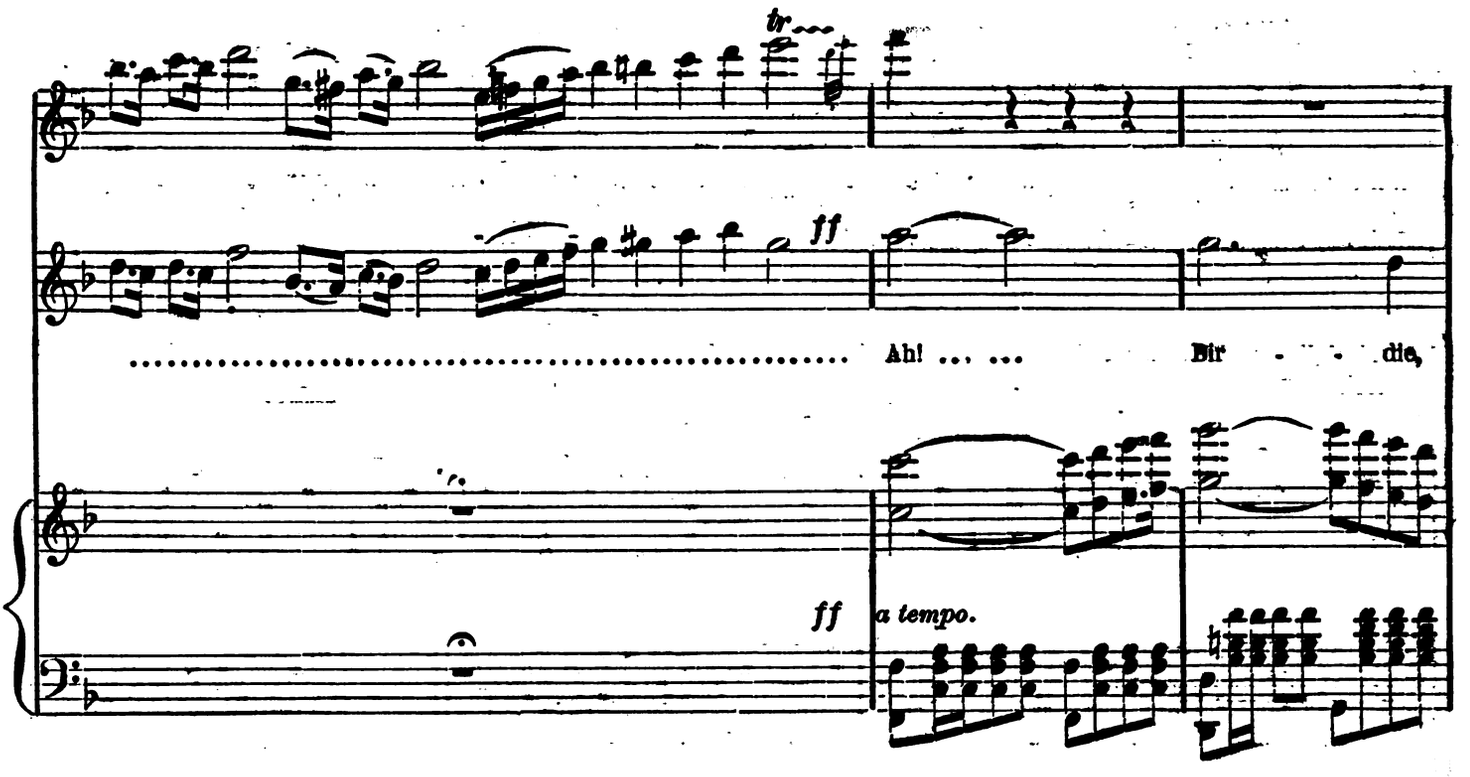

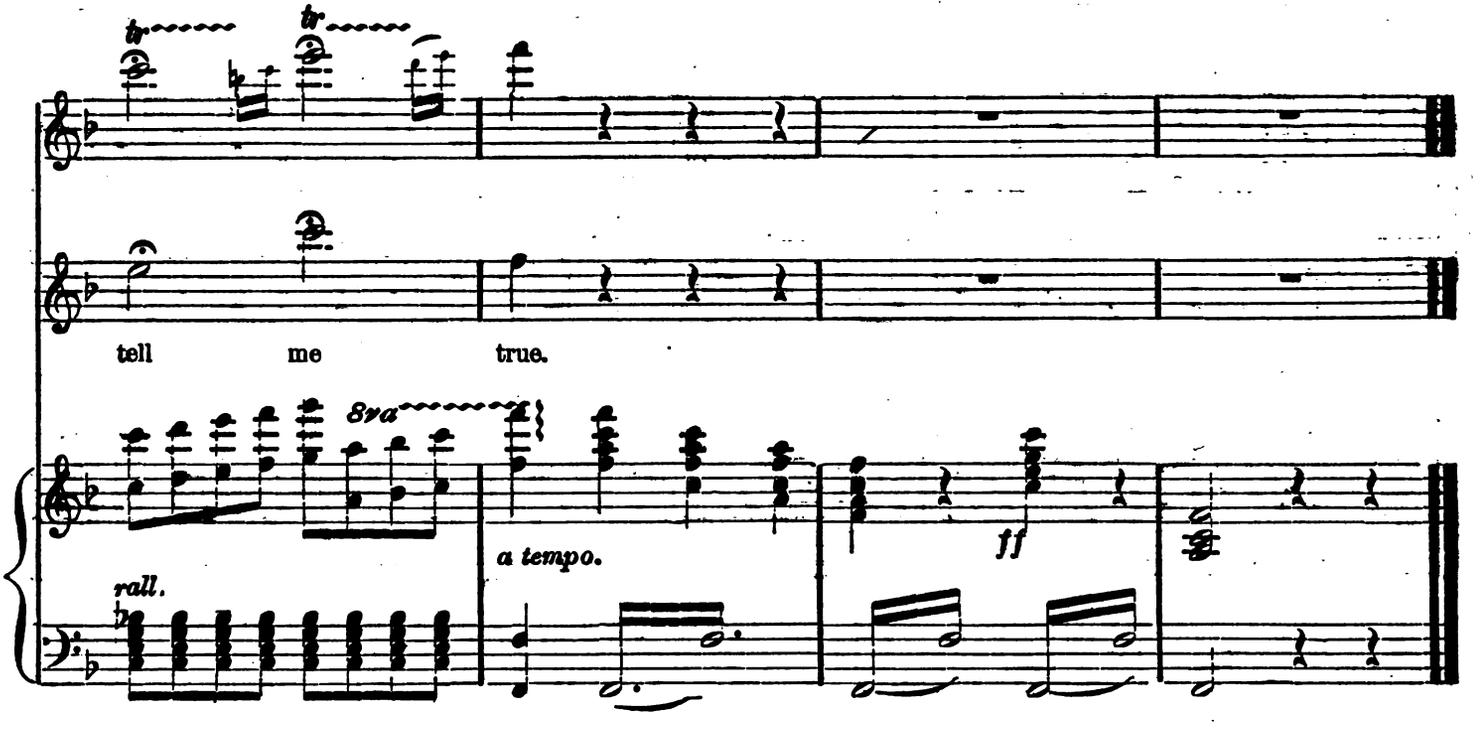

Enter the COUNT *disguised as a Hebrew money-lender. He has paid the pirates a heavy ransom and escaped, but has determined to carry out his original intention of returning unknown, to watch his bride. He gives a touching account of his own death to* ESTRELLA, *who does not recognise him, and who pretends to be heart-broken at the news. He produces a letter supposed to have been written by the* COUNT, *just before he died.*

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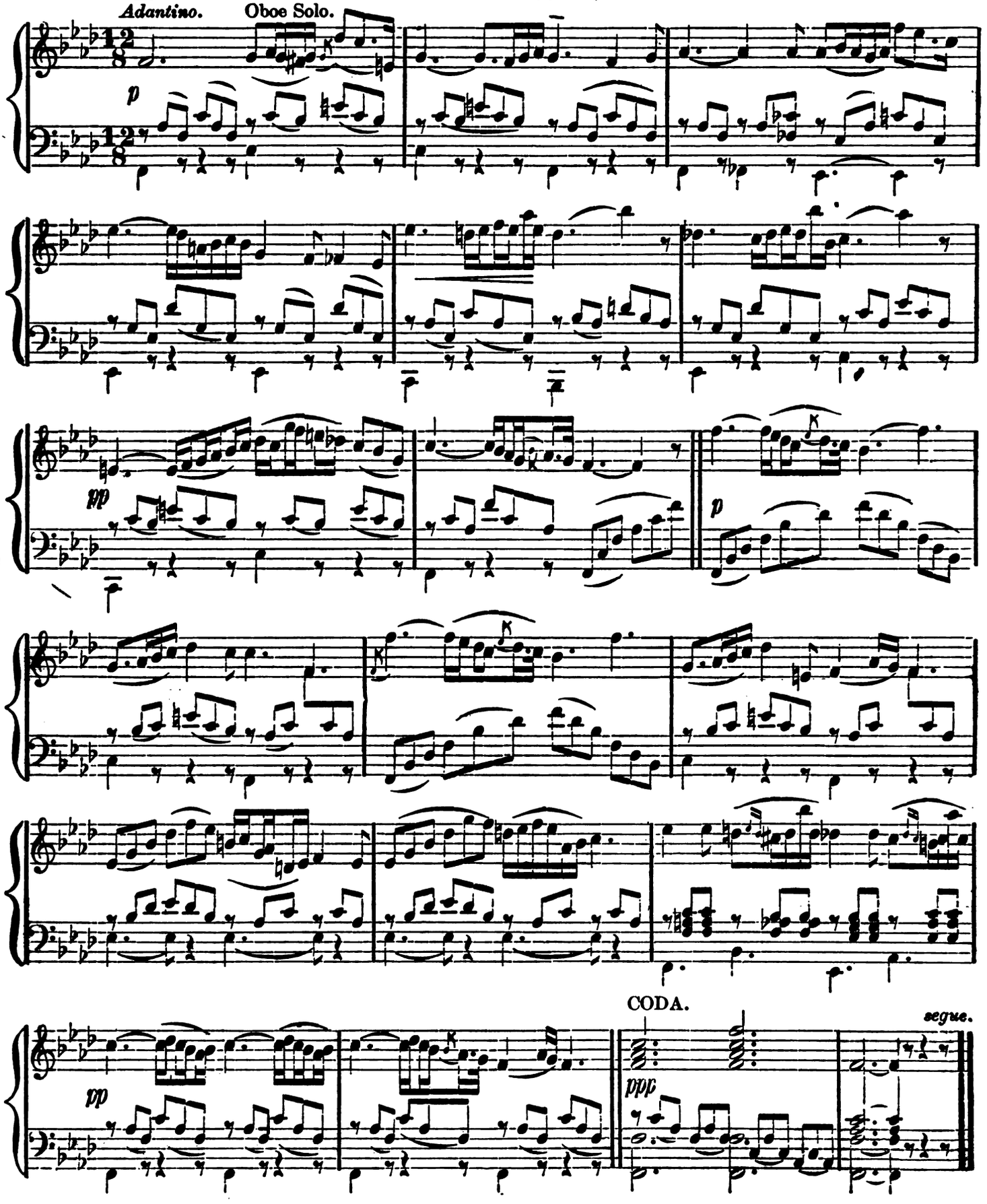
No. 12. MELO DRAME.



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O WOE! O BLANK DESPAIR.

No. 13. DUET. Estrella and Count.

Allo. con fuoco.

f ESTRELLA.

f

O woe! O blank de -

COUNT.

- spair! O wretched me! She loves me, bliss! Con - nubial ec - sta - cy! I

ESTRELLA.

COUNT.

must dissemble all the joys of mine. He died a vic - tim to his country's wine: O

ESTRELLA.

COUNT.

woe O blank de - spair! O wretched me! She loves me! bliss! Con -

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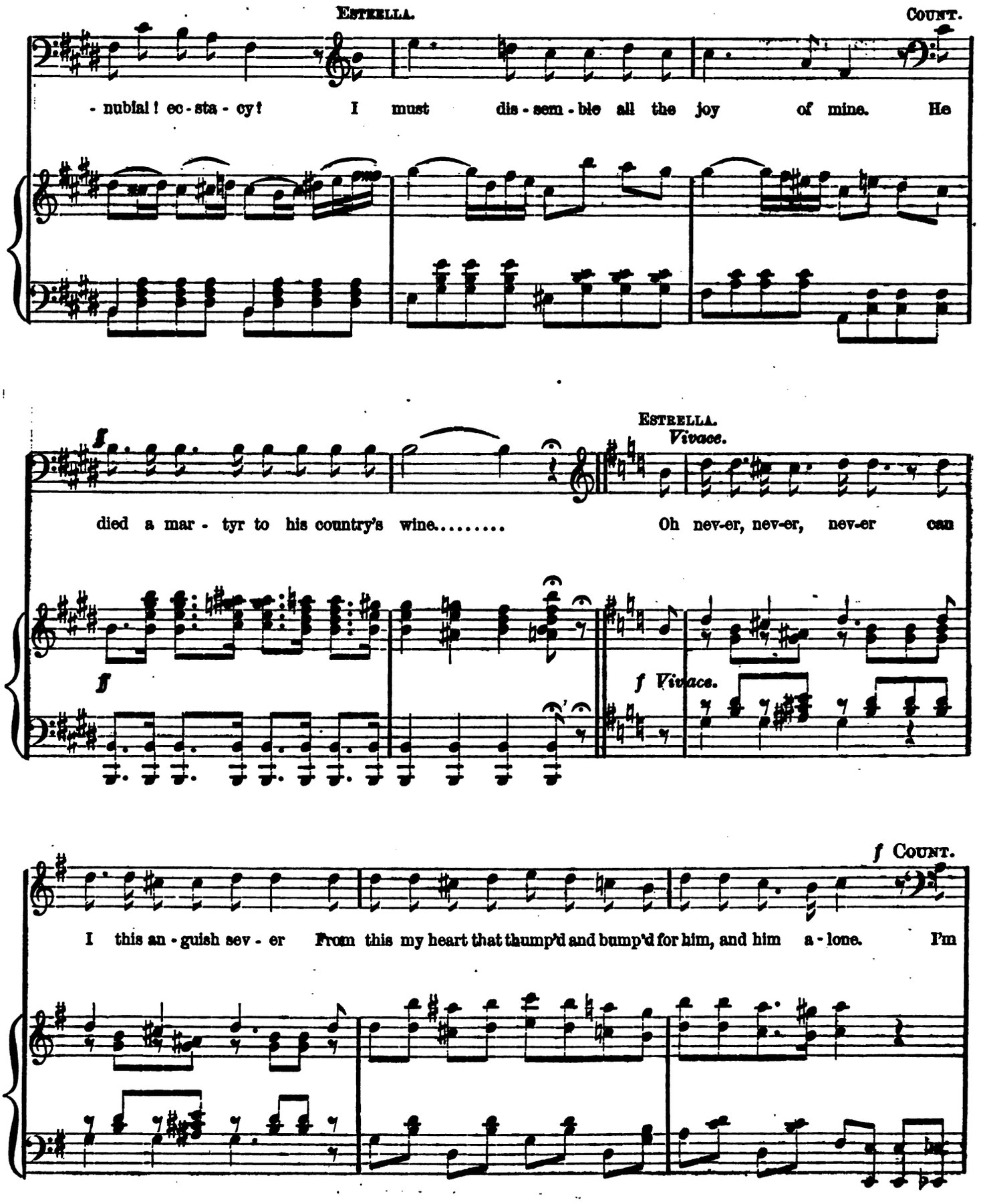

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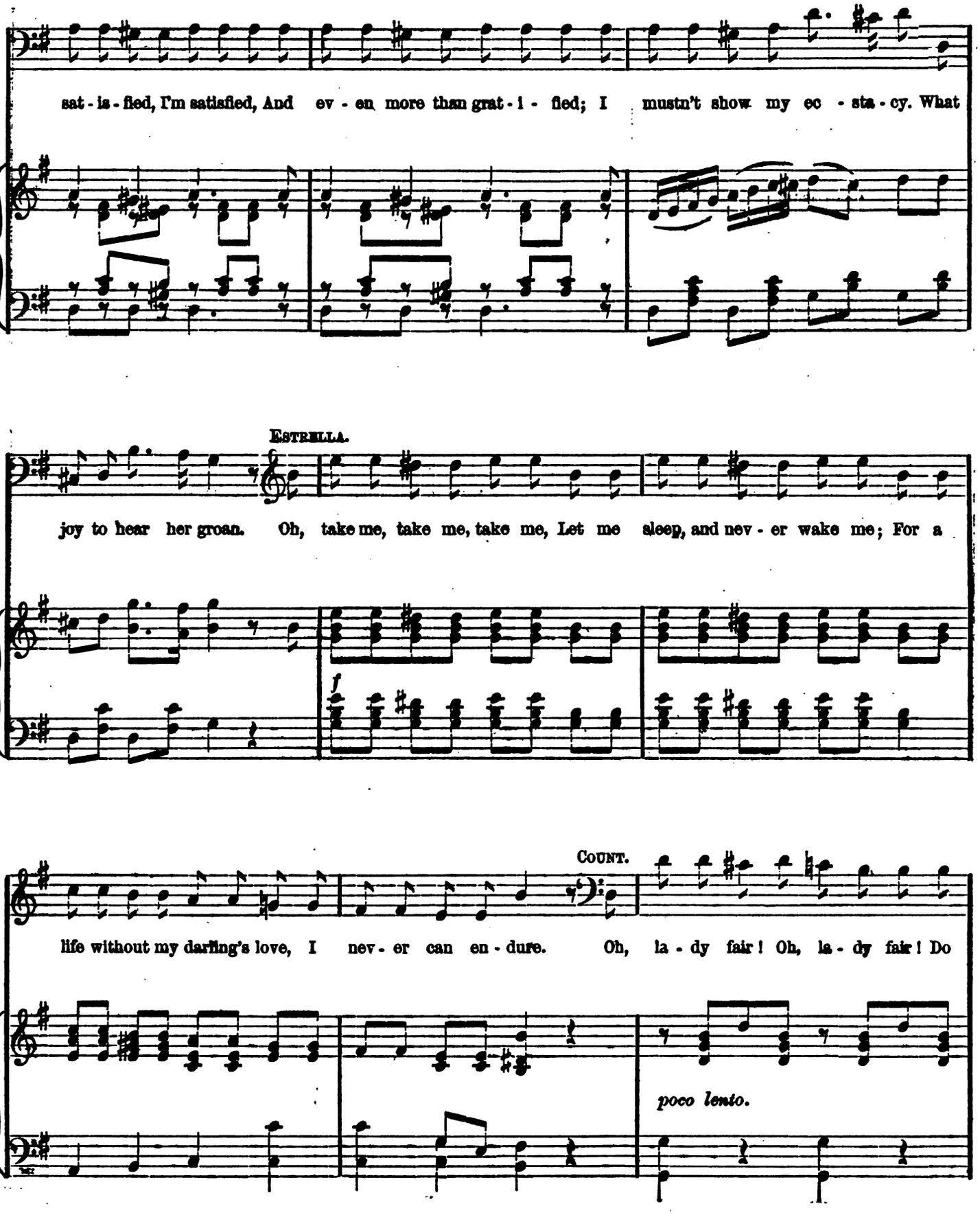

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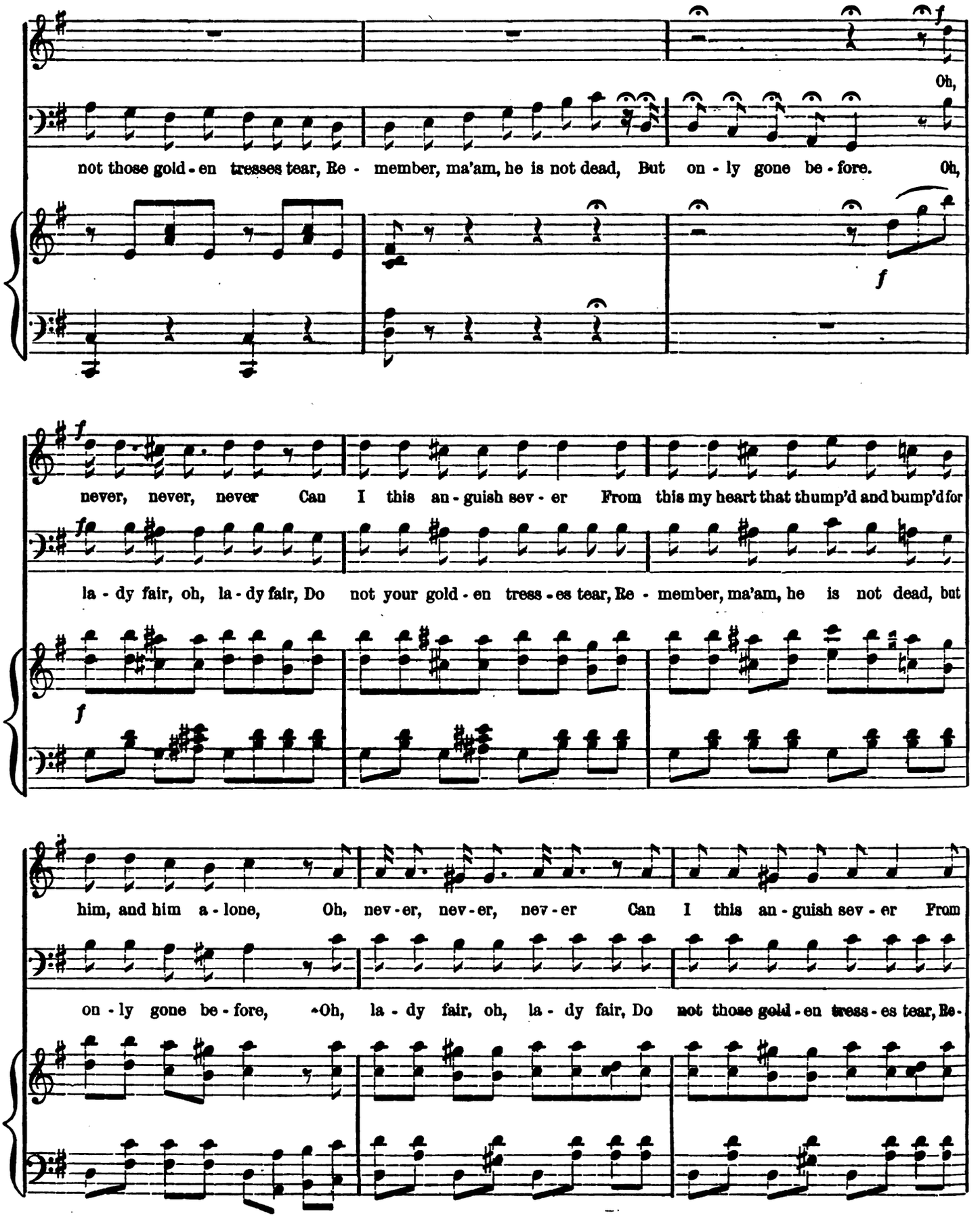

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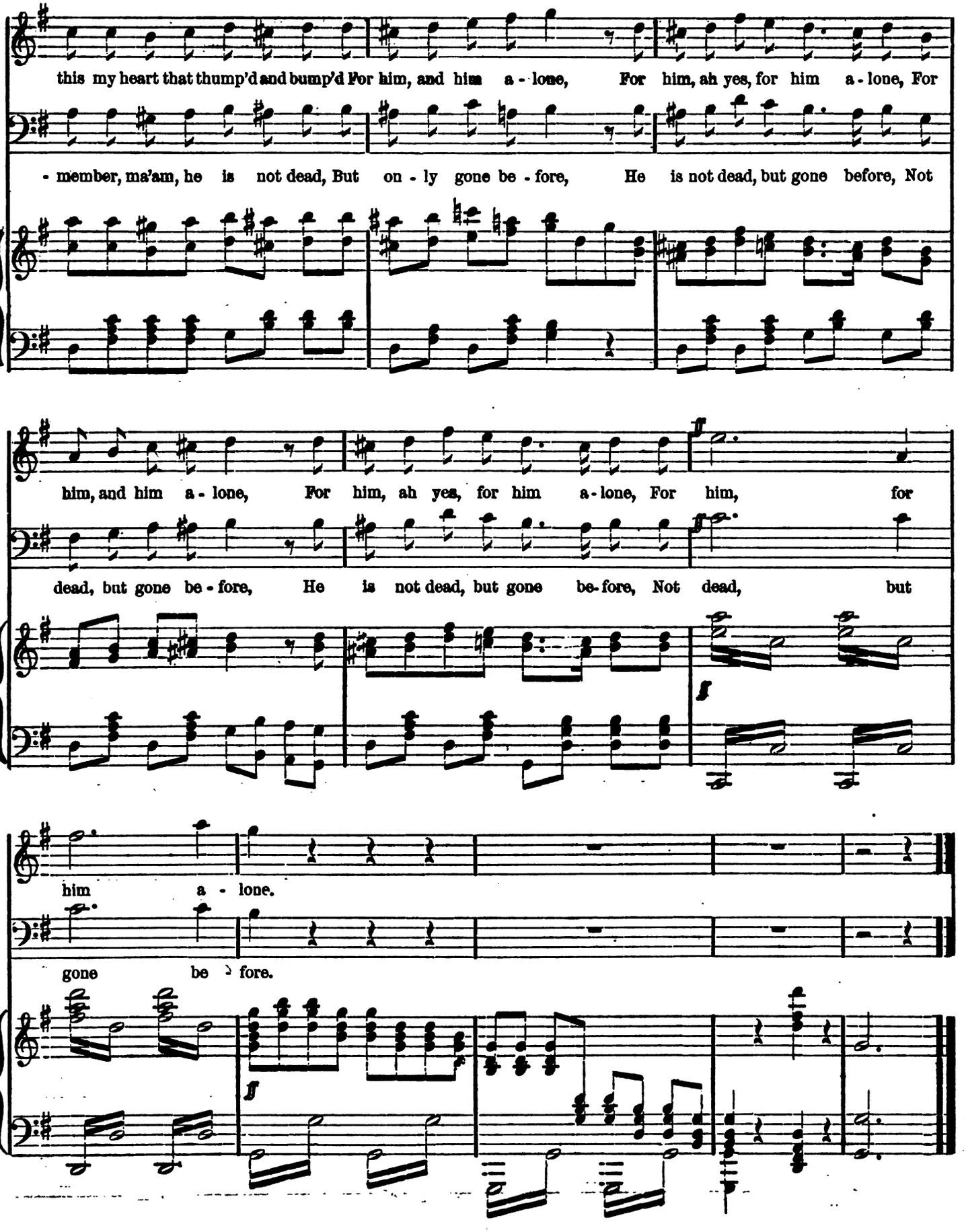

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ESTRELLA calls all the dramatis personæ and tells them the news of the COUNT's death. The COUNT asks to be taken into her service in some "confidential capacity," and she makes him boot-black. No one recognises him.

SO MY PLOT SUCCEEDS.

No. 14. QUINTETTE.

Allegretto.

ESTRELLA. *p*

Clad in

COUNT. *p*

So my plot suc-ceeds.

p Allegretto.

wid-ow's weeds, 'Tis bet-ter far that he is dead.....

TARTA. *p*

'Tis bet-ter far that he is dead..... This shall be my home.

PHYL. *p*

'Tis bet-ter far that he is dead..... Nev-er

MAJ. DOMO. *p*

COUNT. *p* 'Tis bet-ter far that he is dead.....

I'm ver-y sure she thinks me dead.....

p

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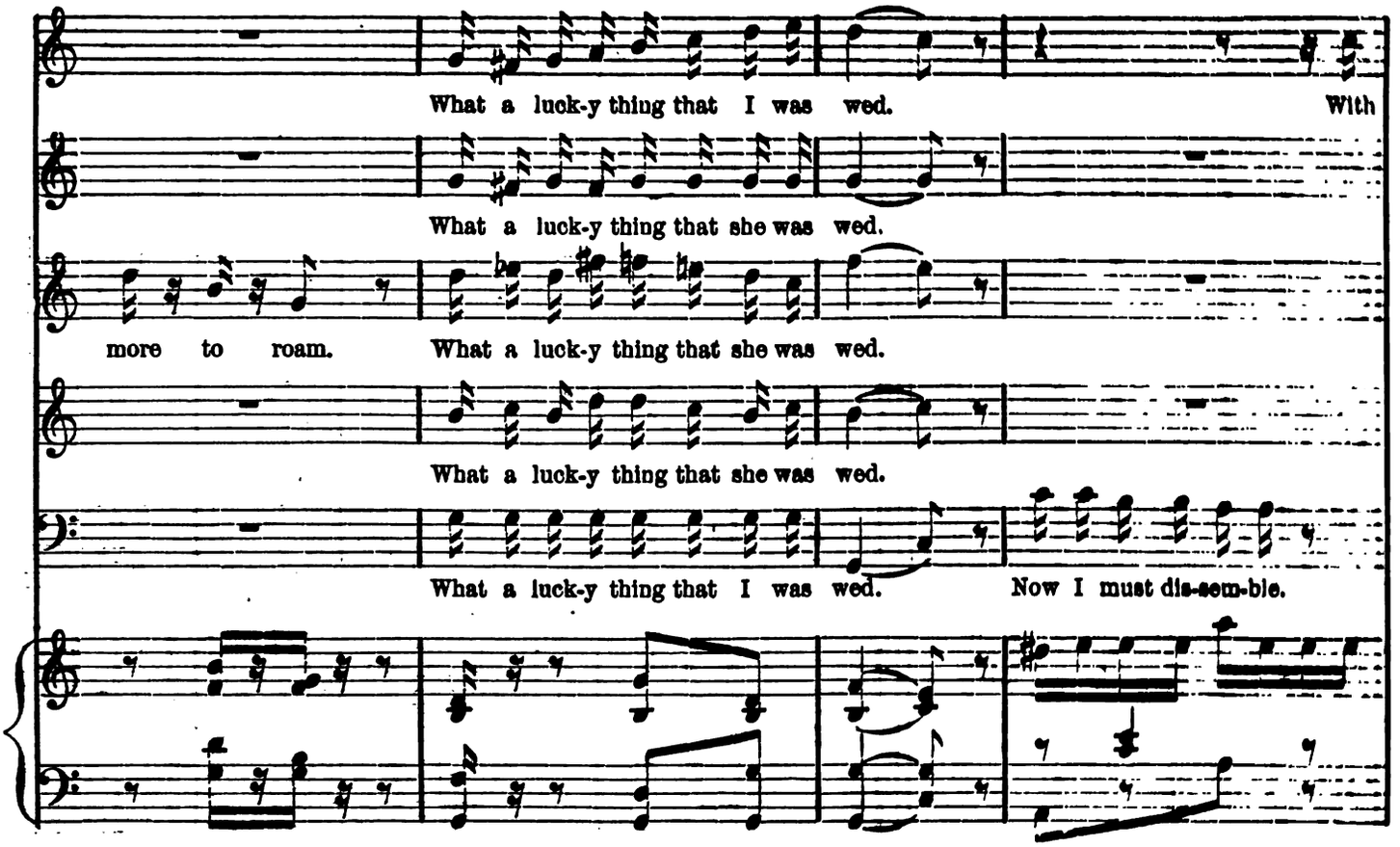

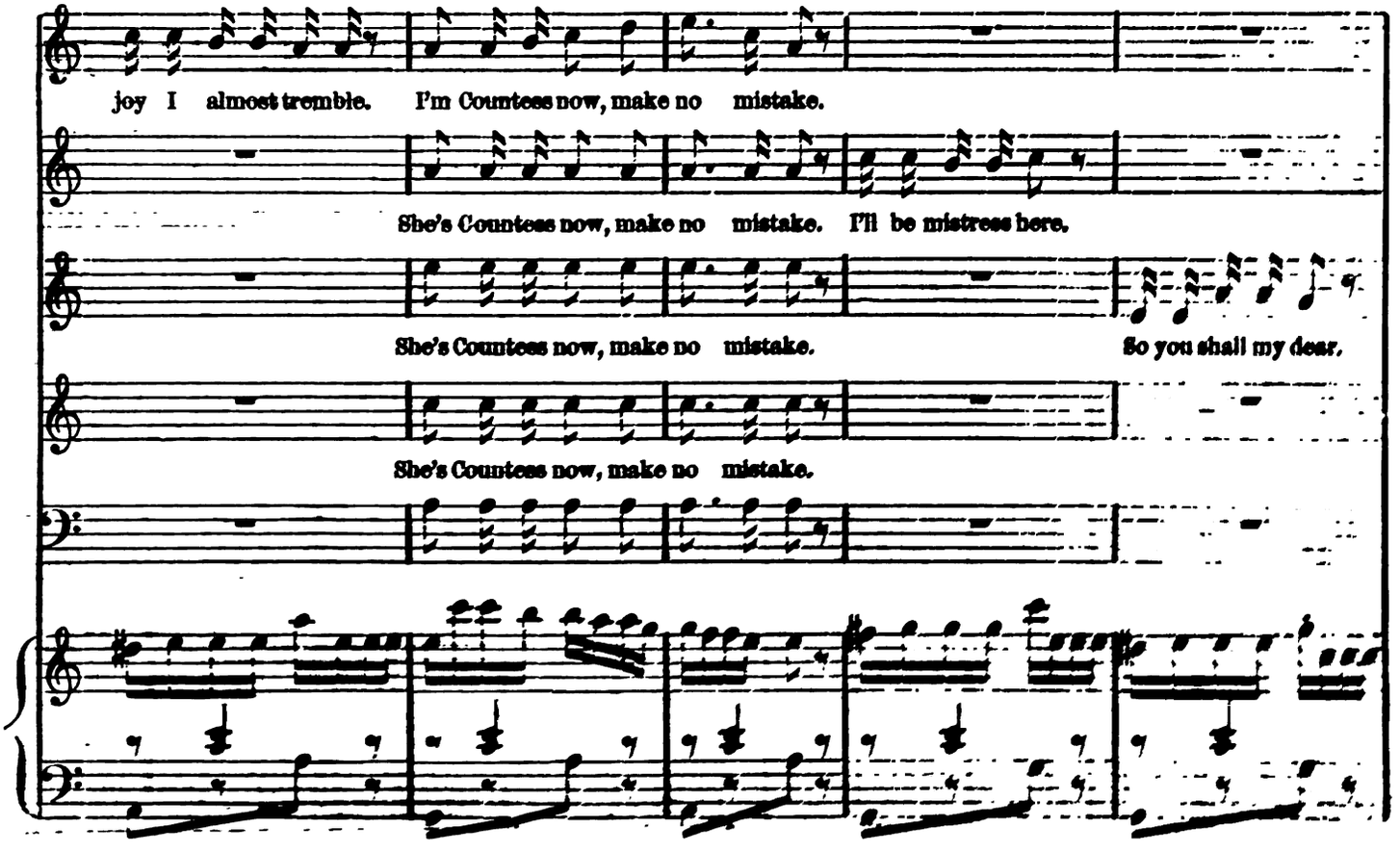

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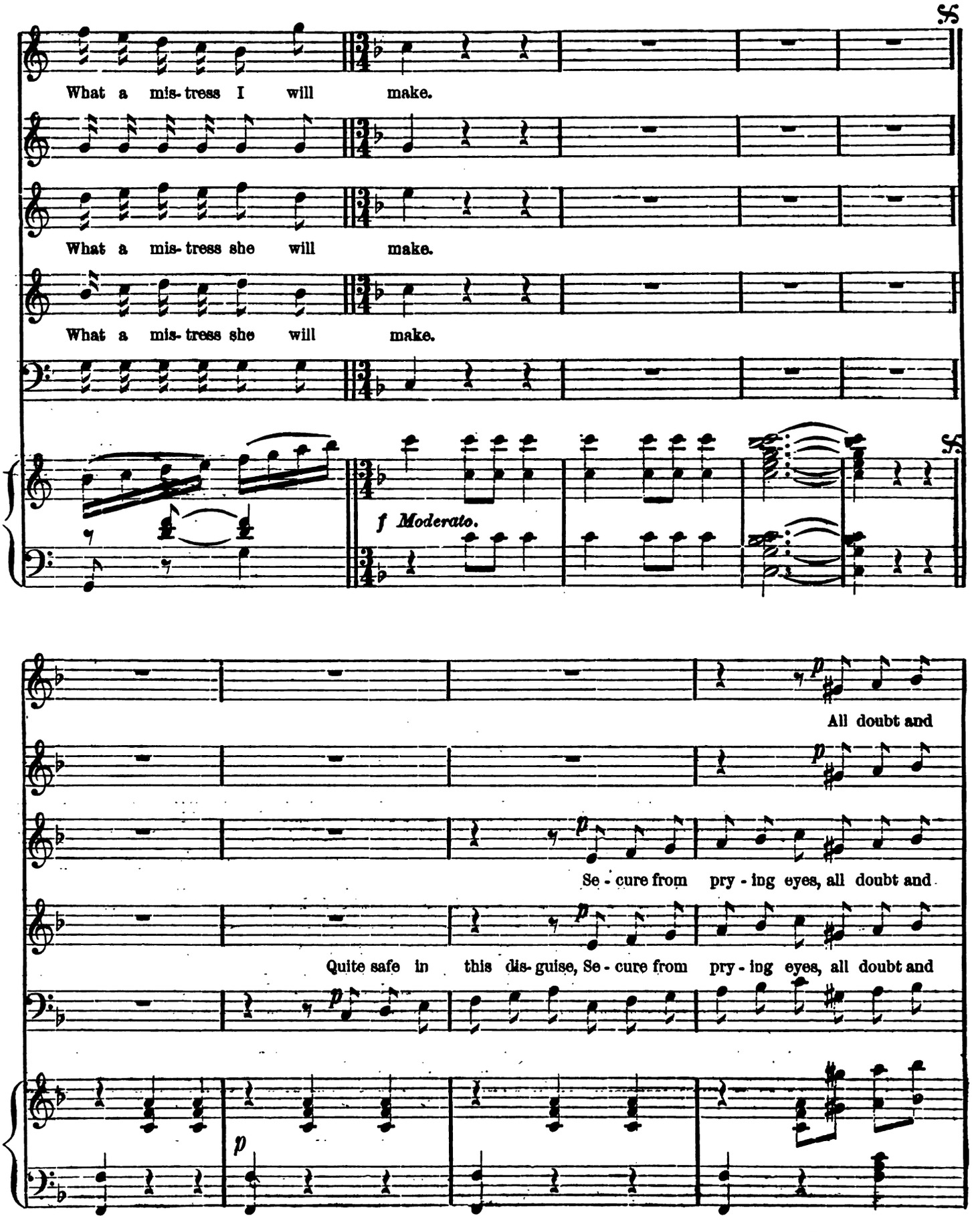

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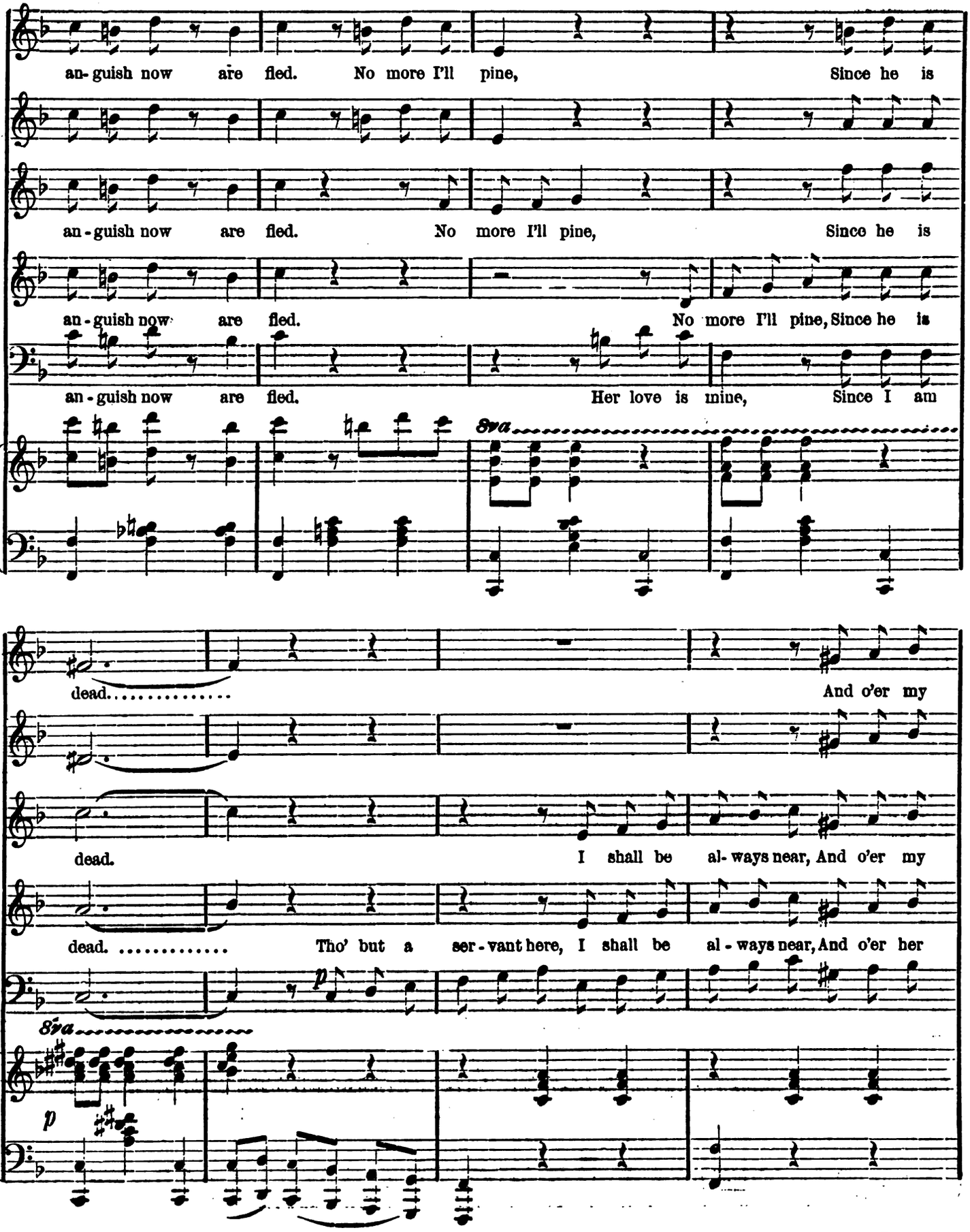

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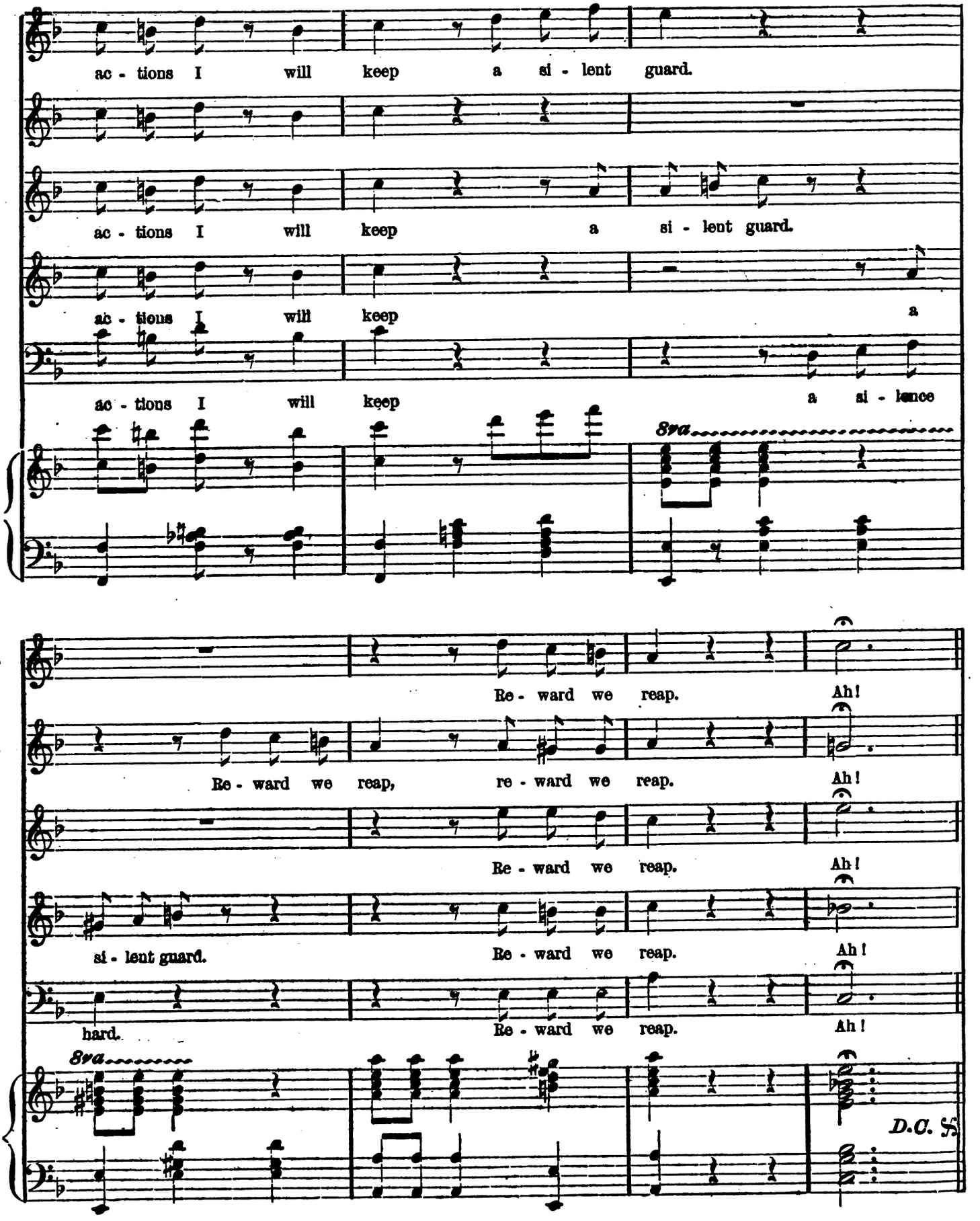

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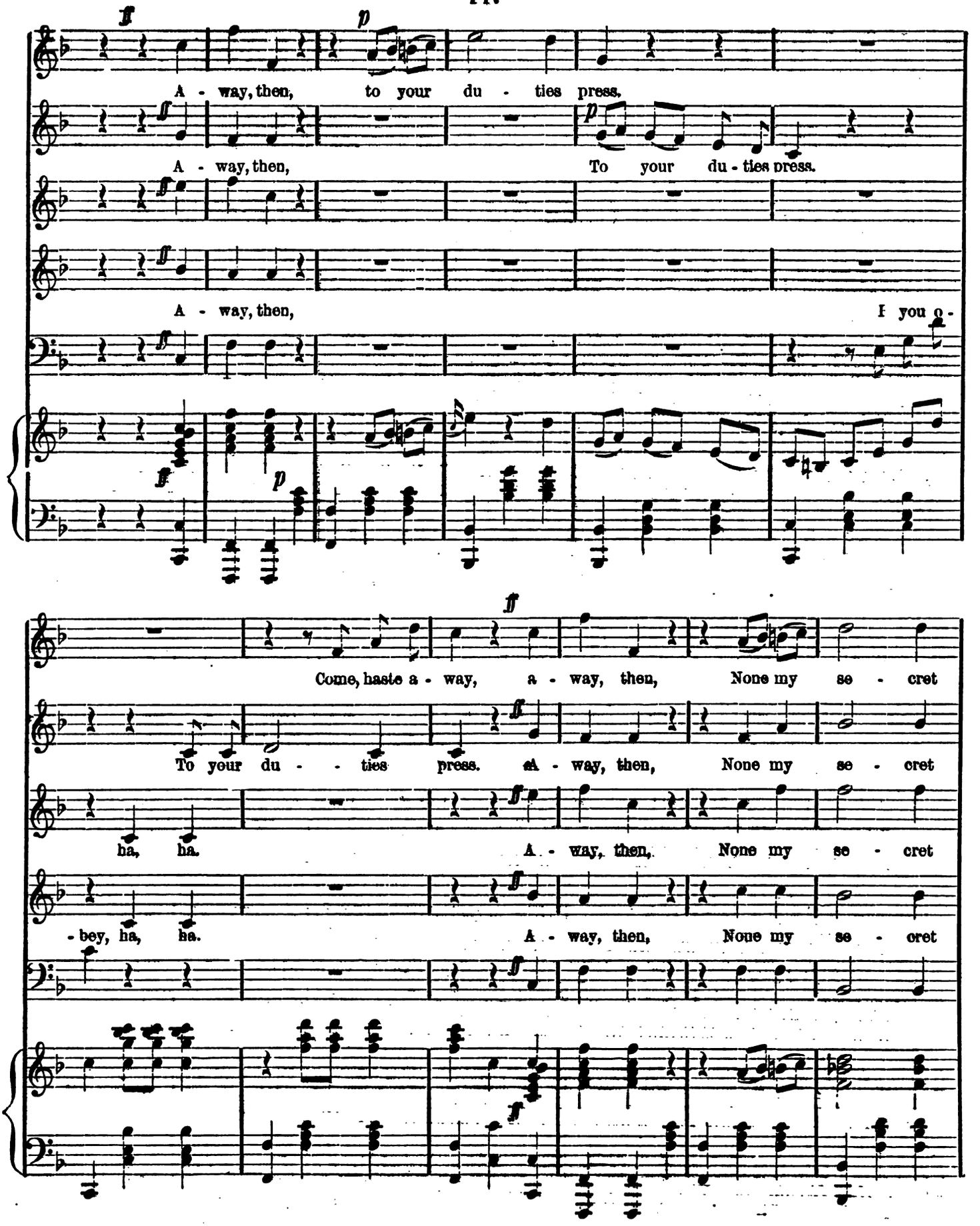

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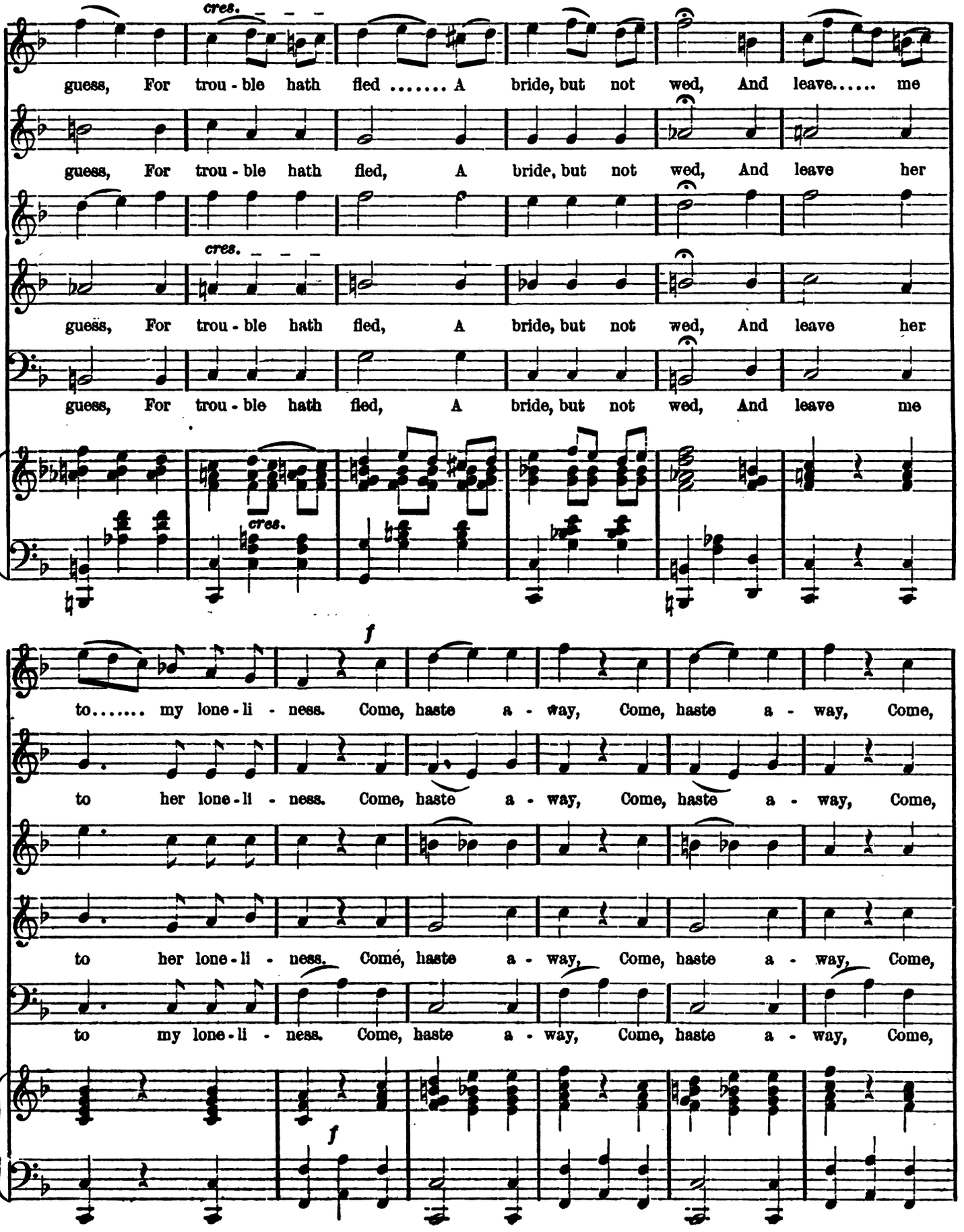

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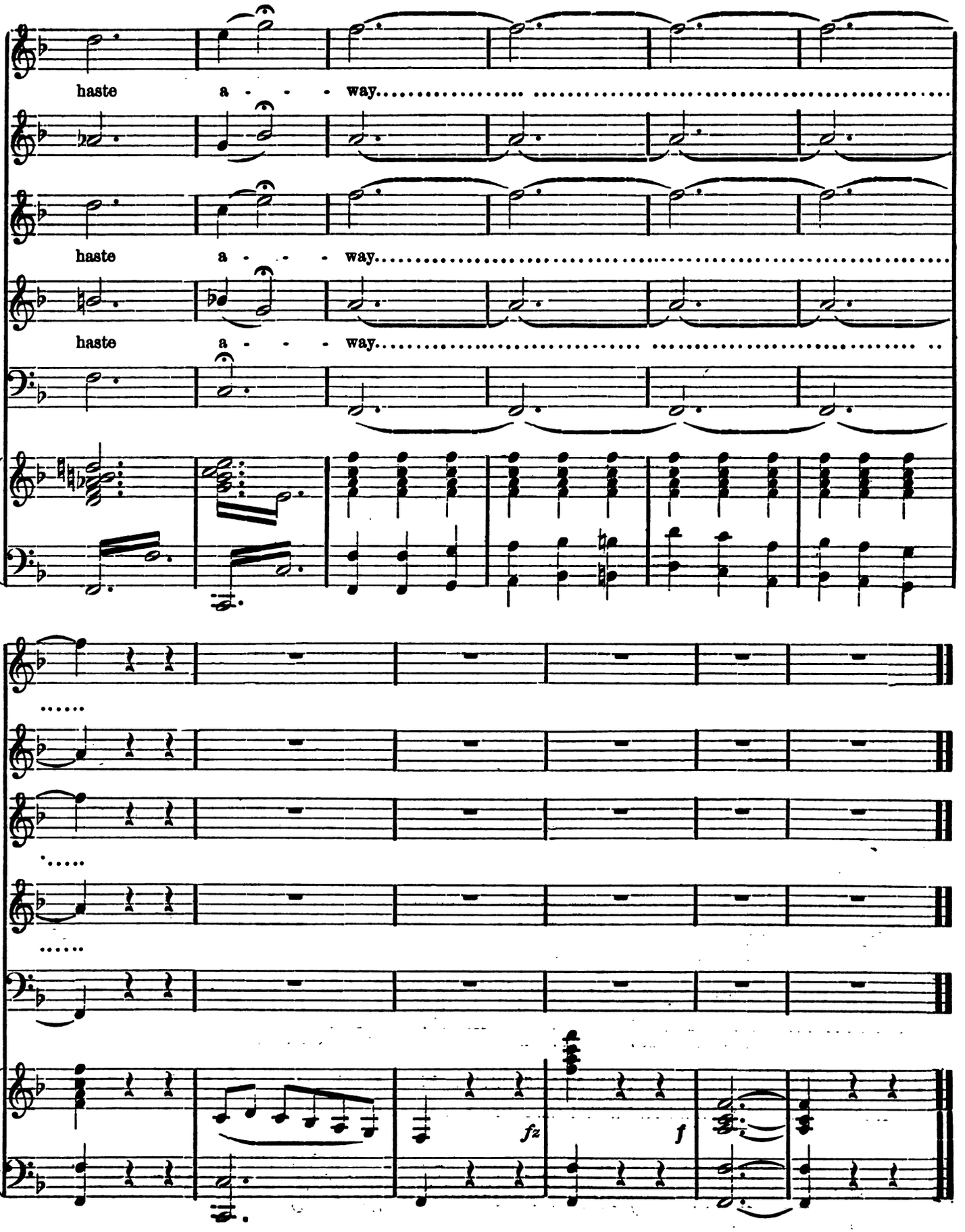

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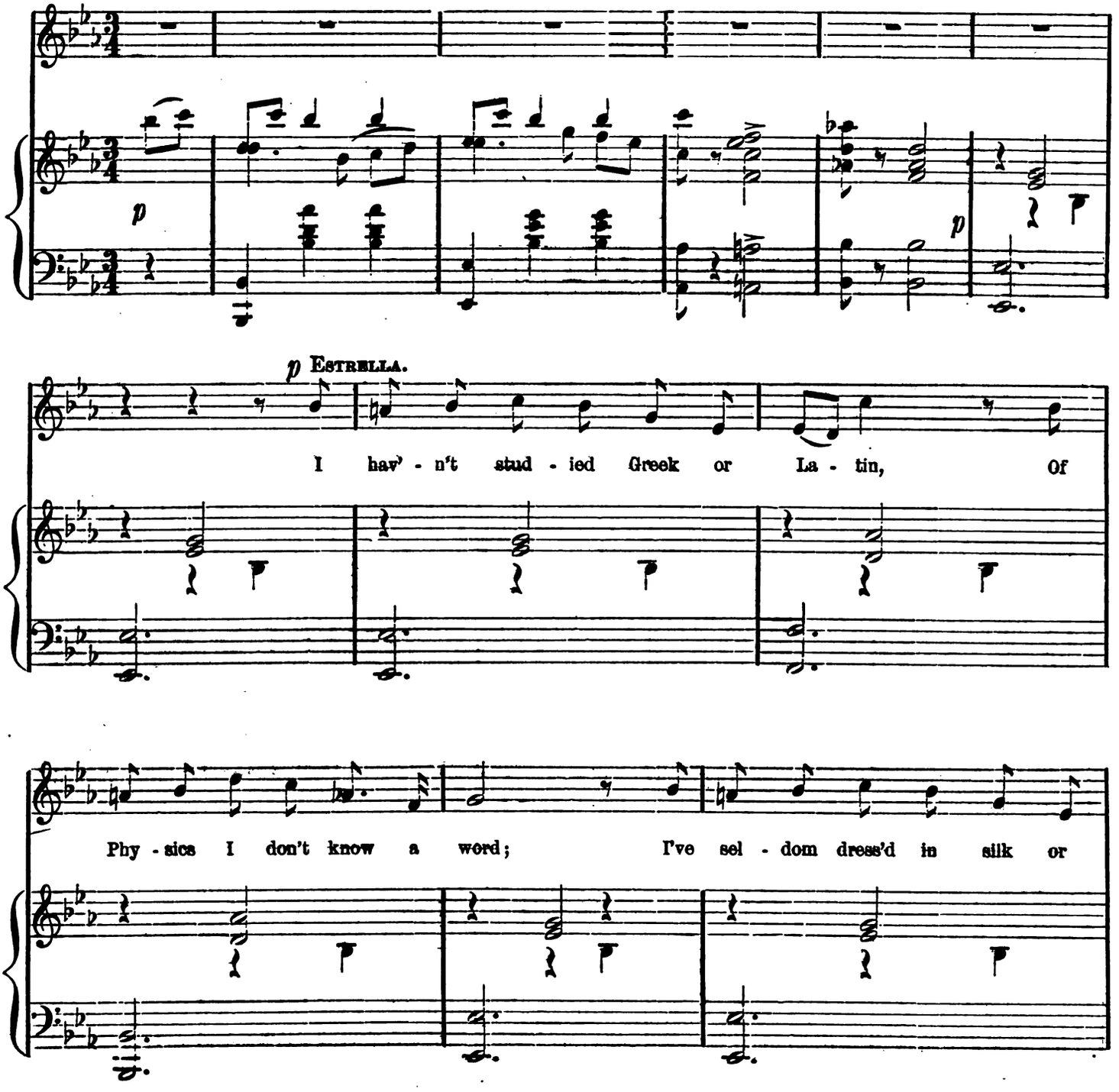
LORENZO *now thinks that* ESTRELLA *is a widow again, proffers her his love, and, after a good deal of coquetting,* ESTRELLA *promises to be his wife.*

I HAV'NT STUDIED GREEK OR LATIN.

No. 15. DUET. Estrella and Lorenzo.

Moderato. Words by the Composer.



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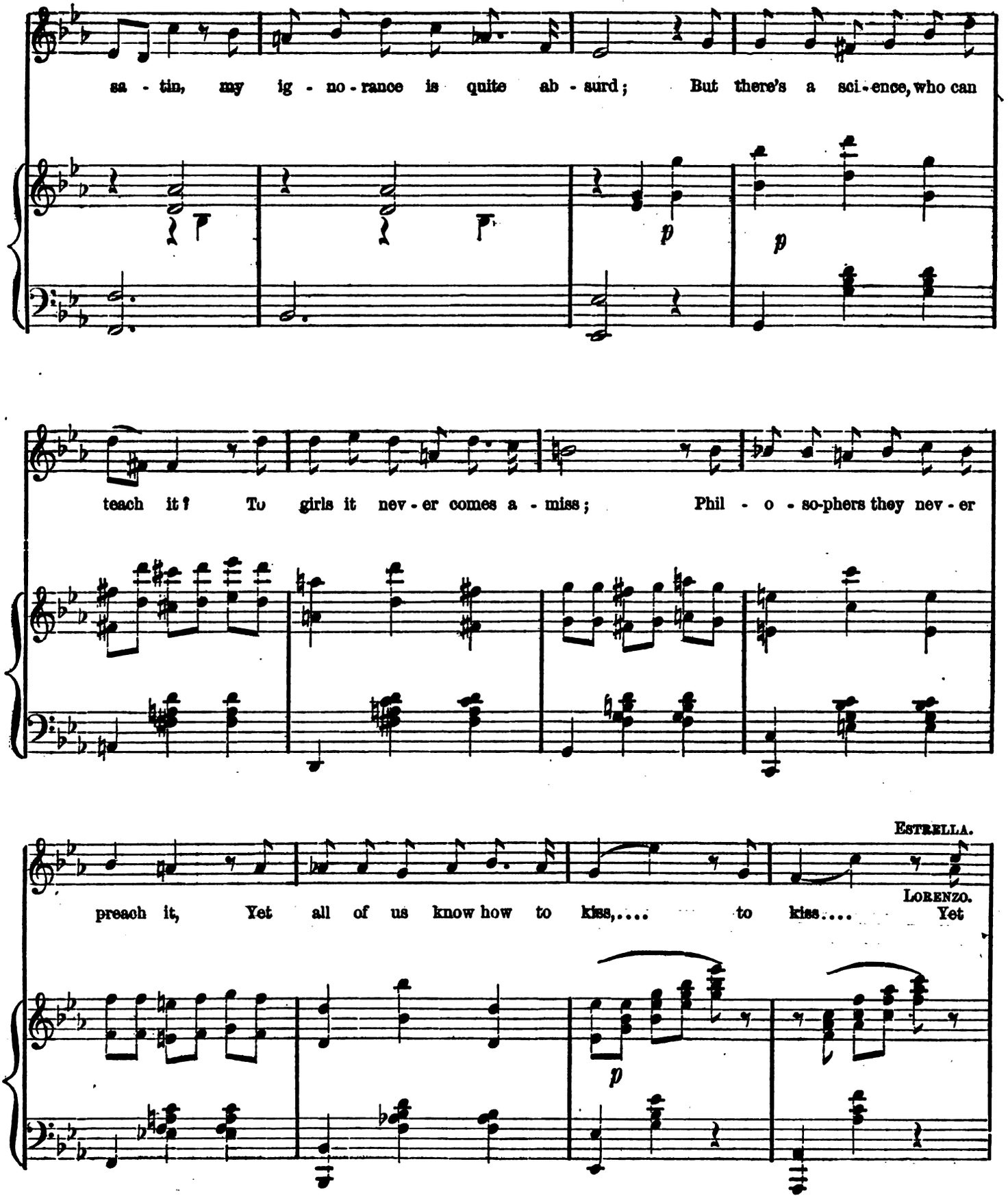

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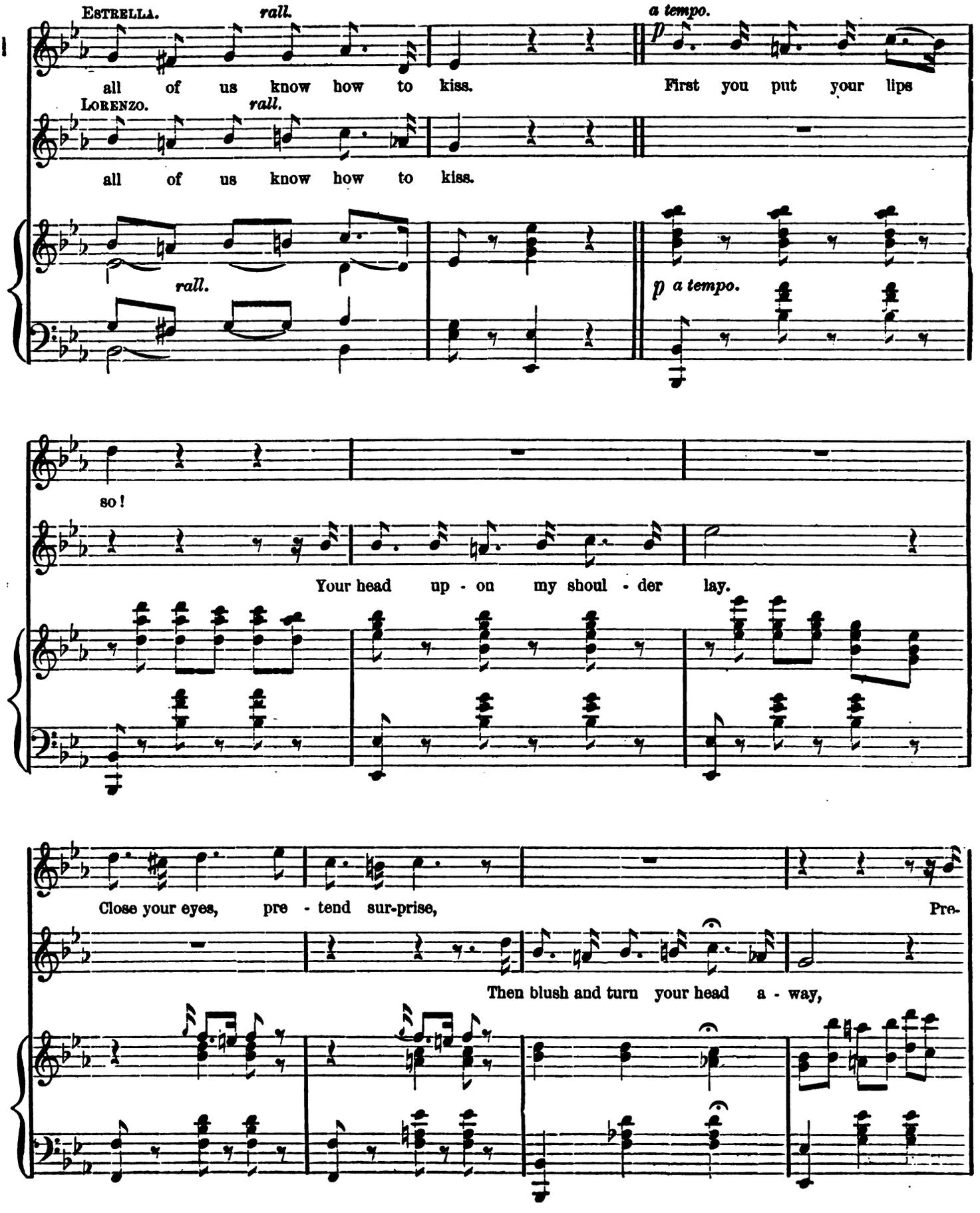

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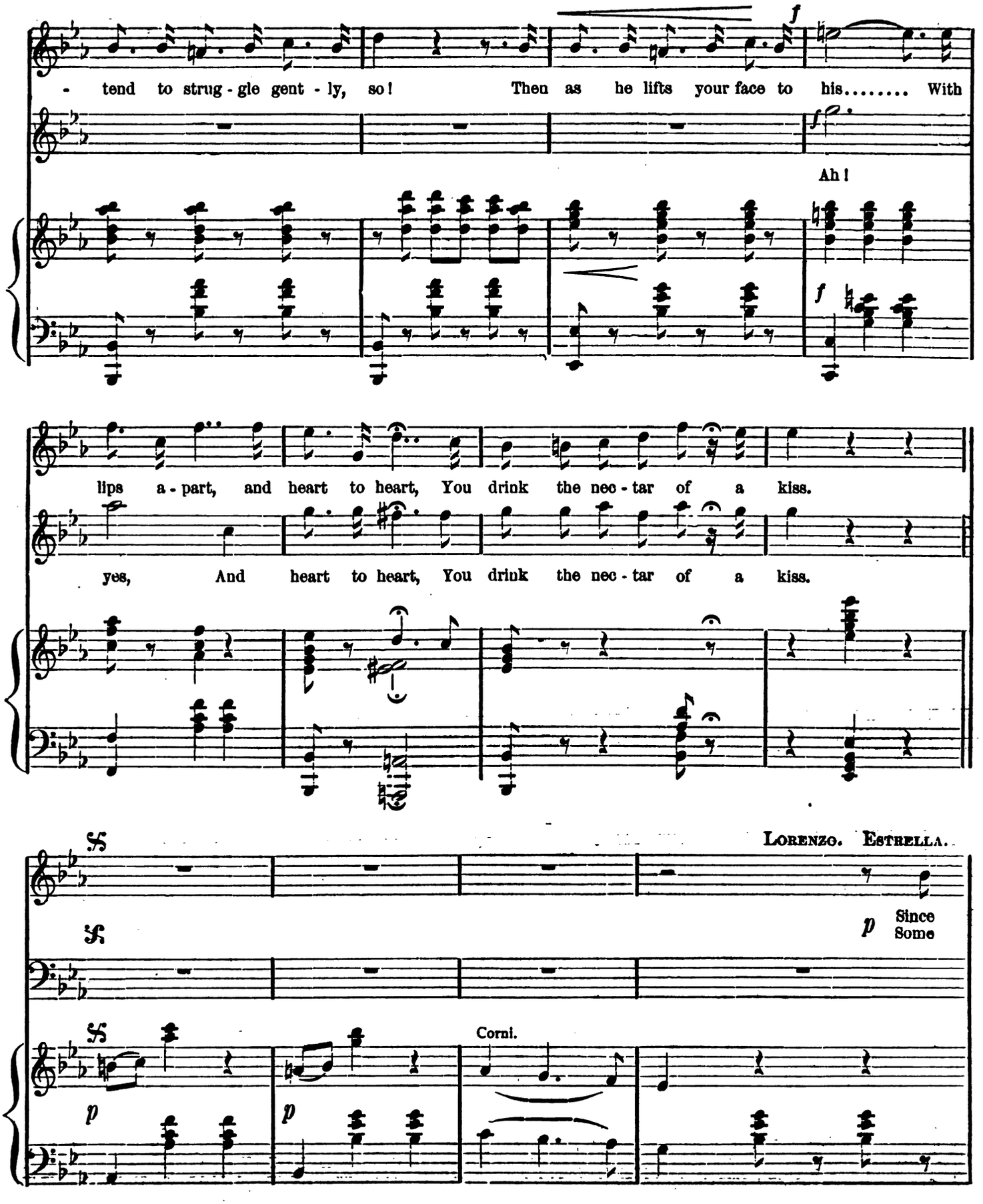

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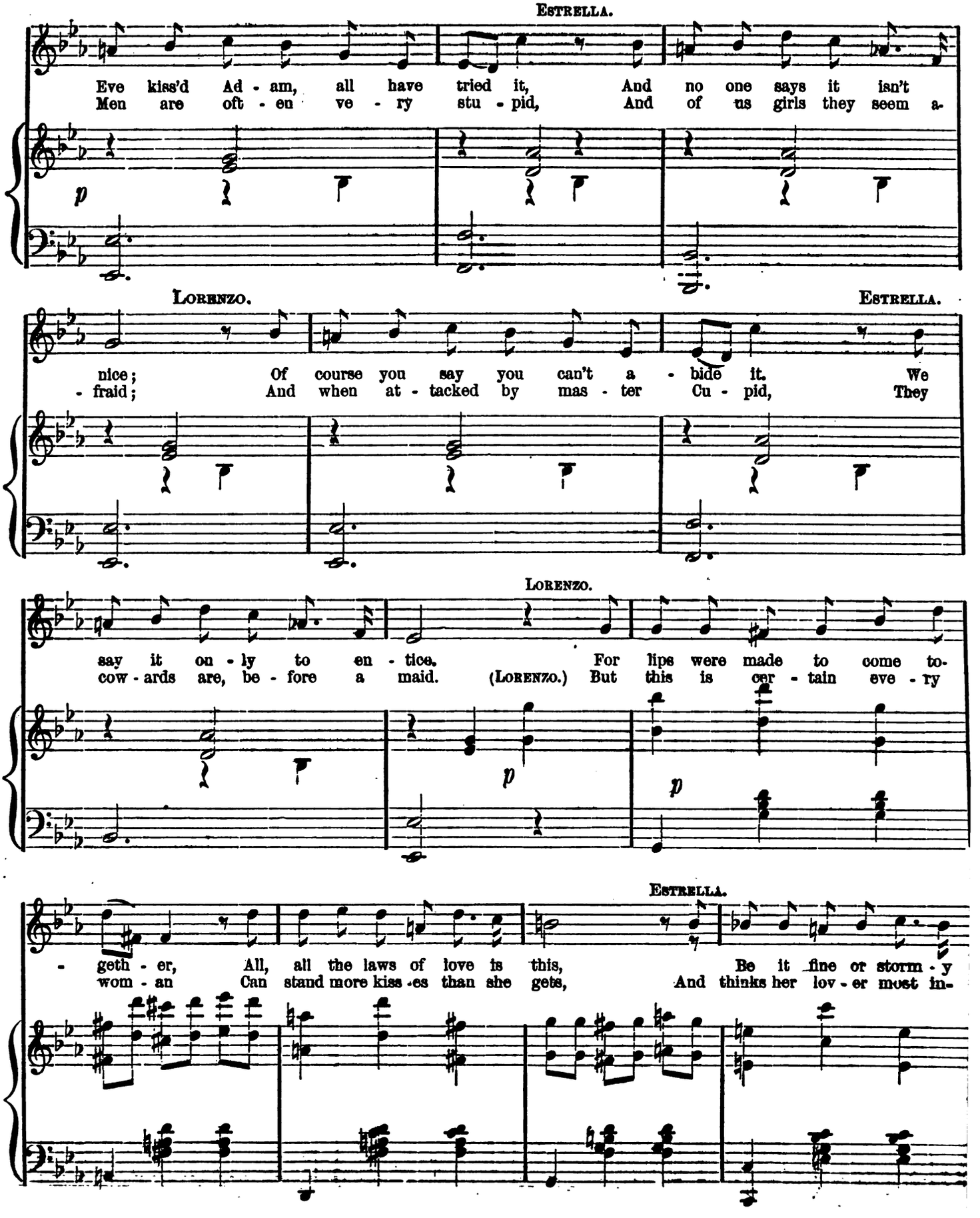

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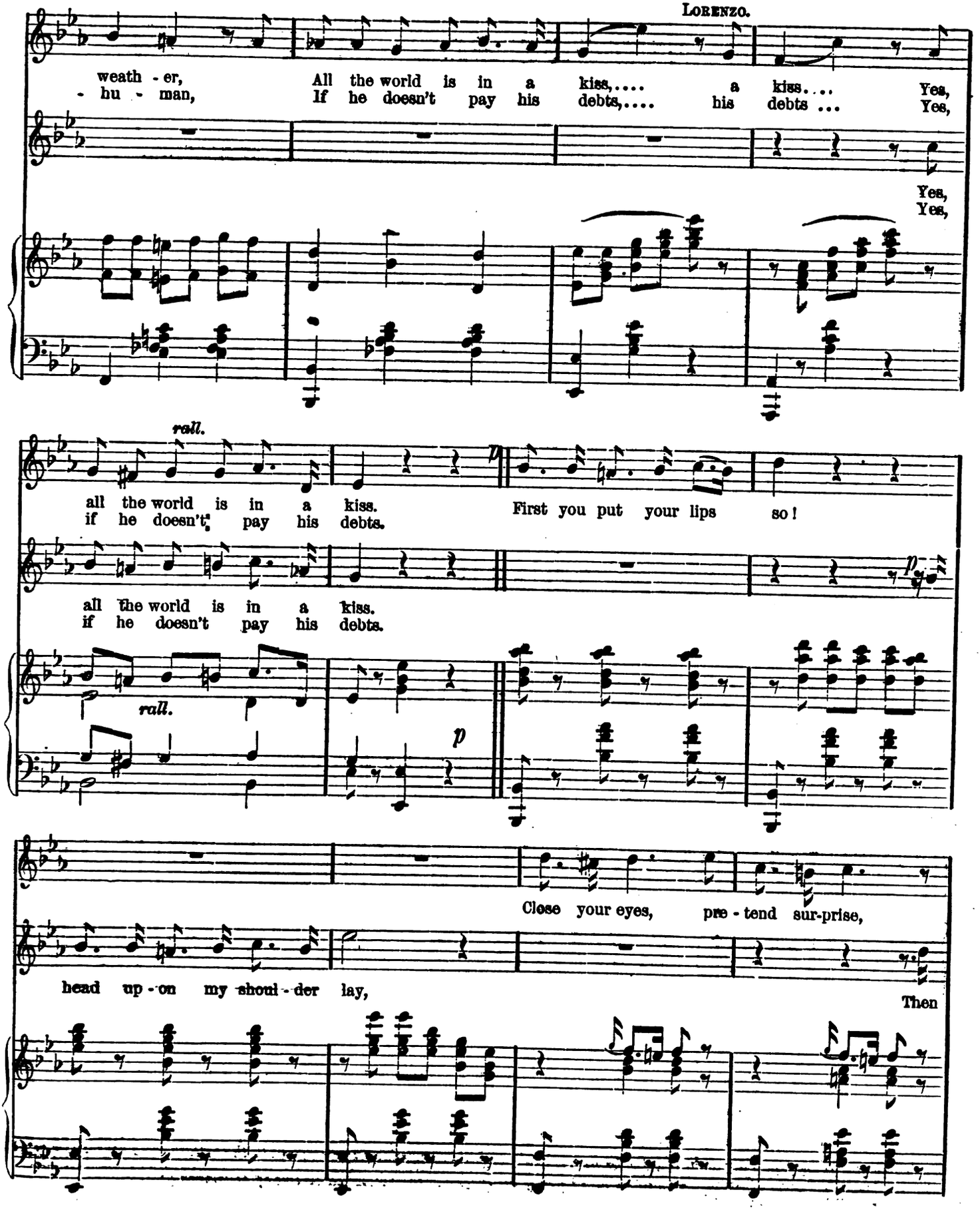

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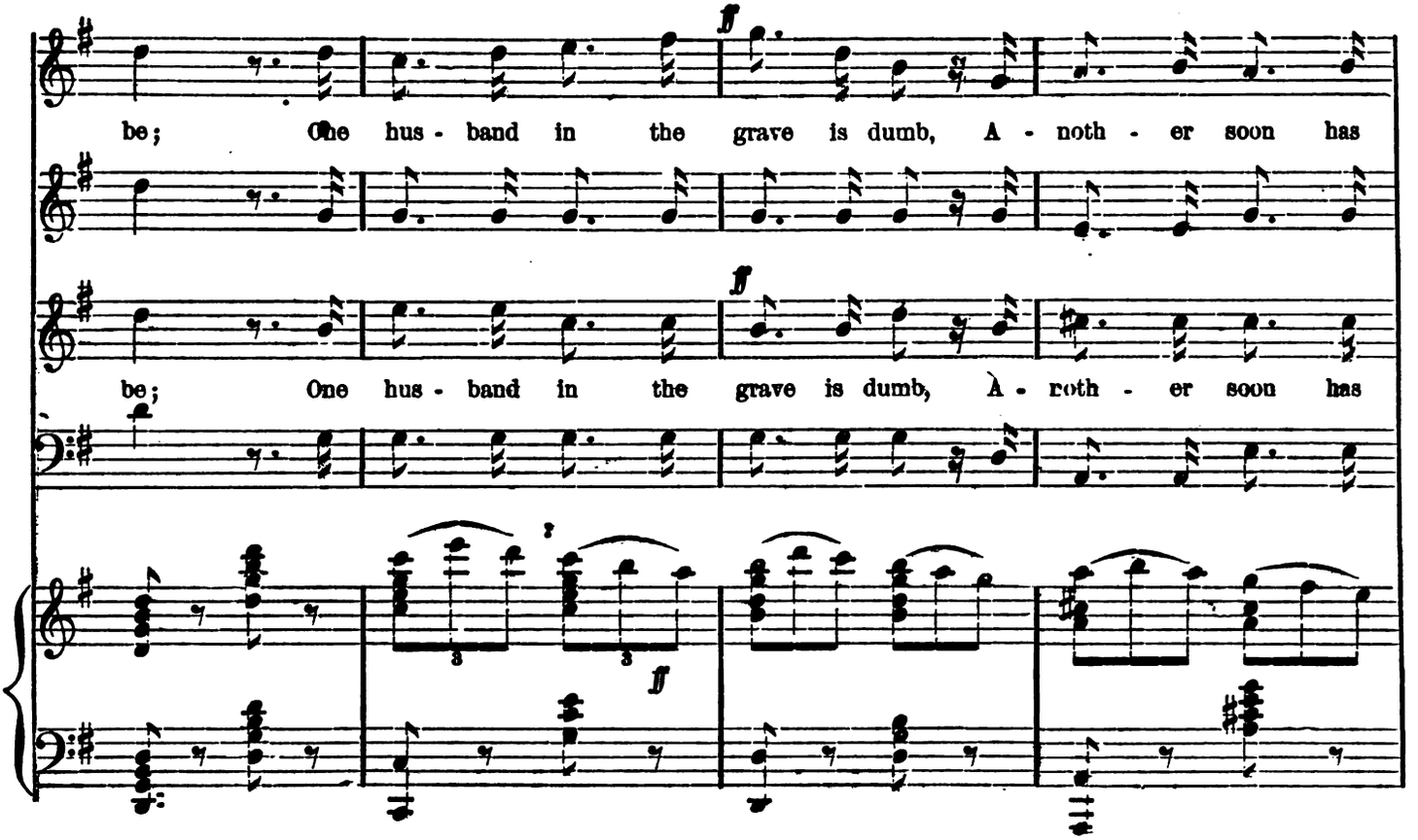

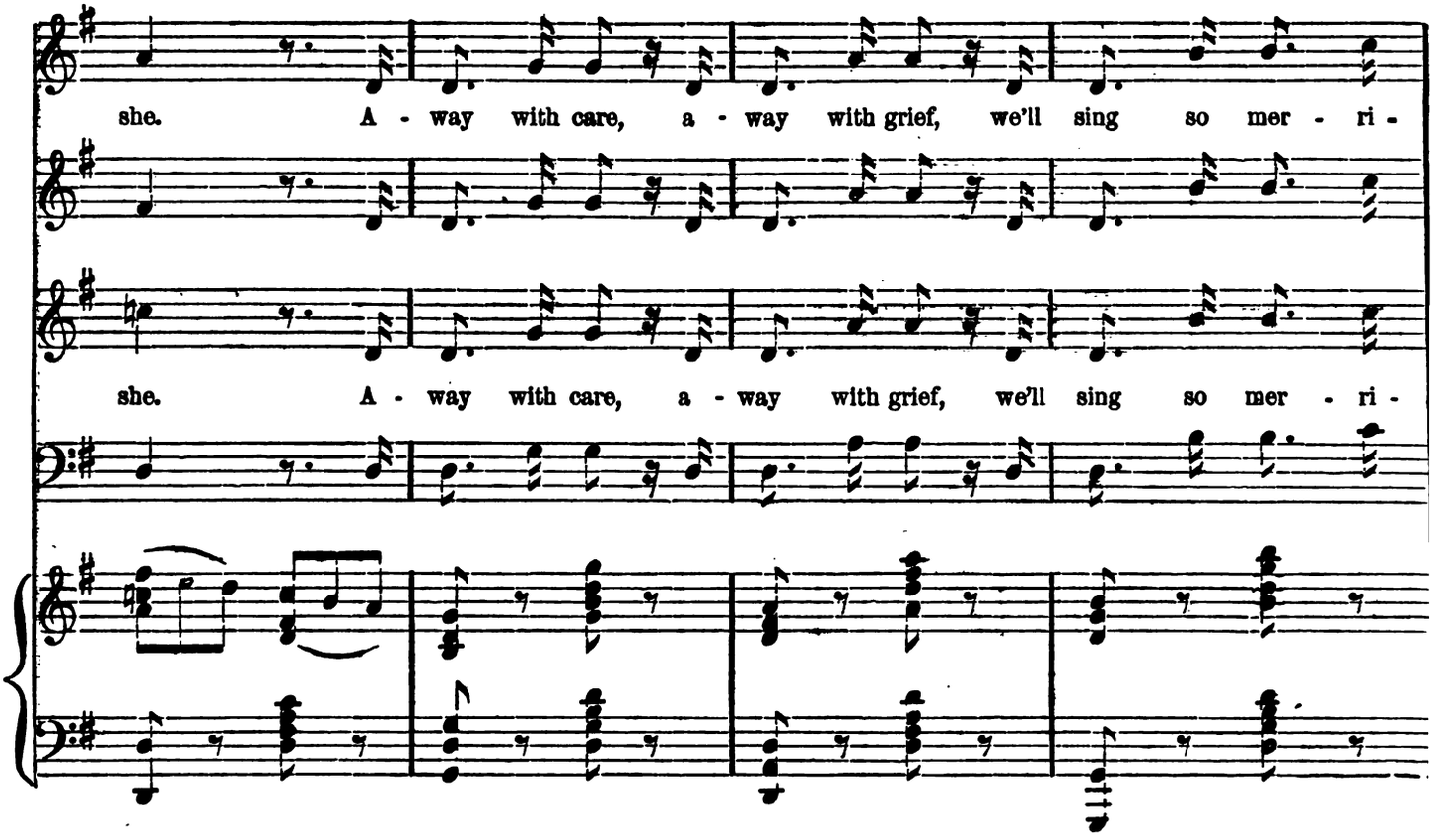

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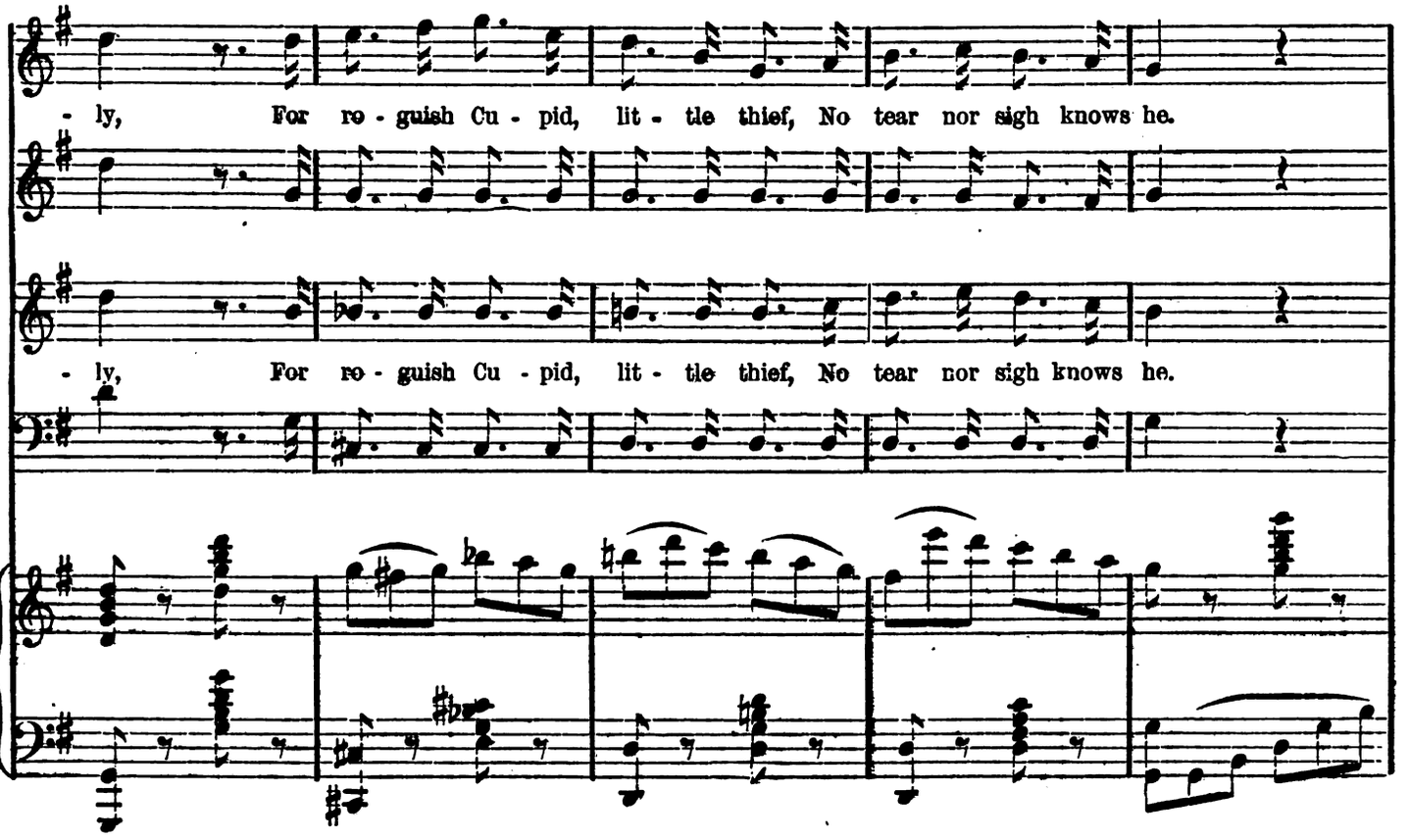

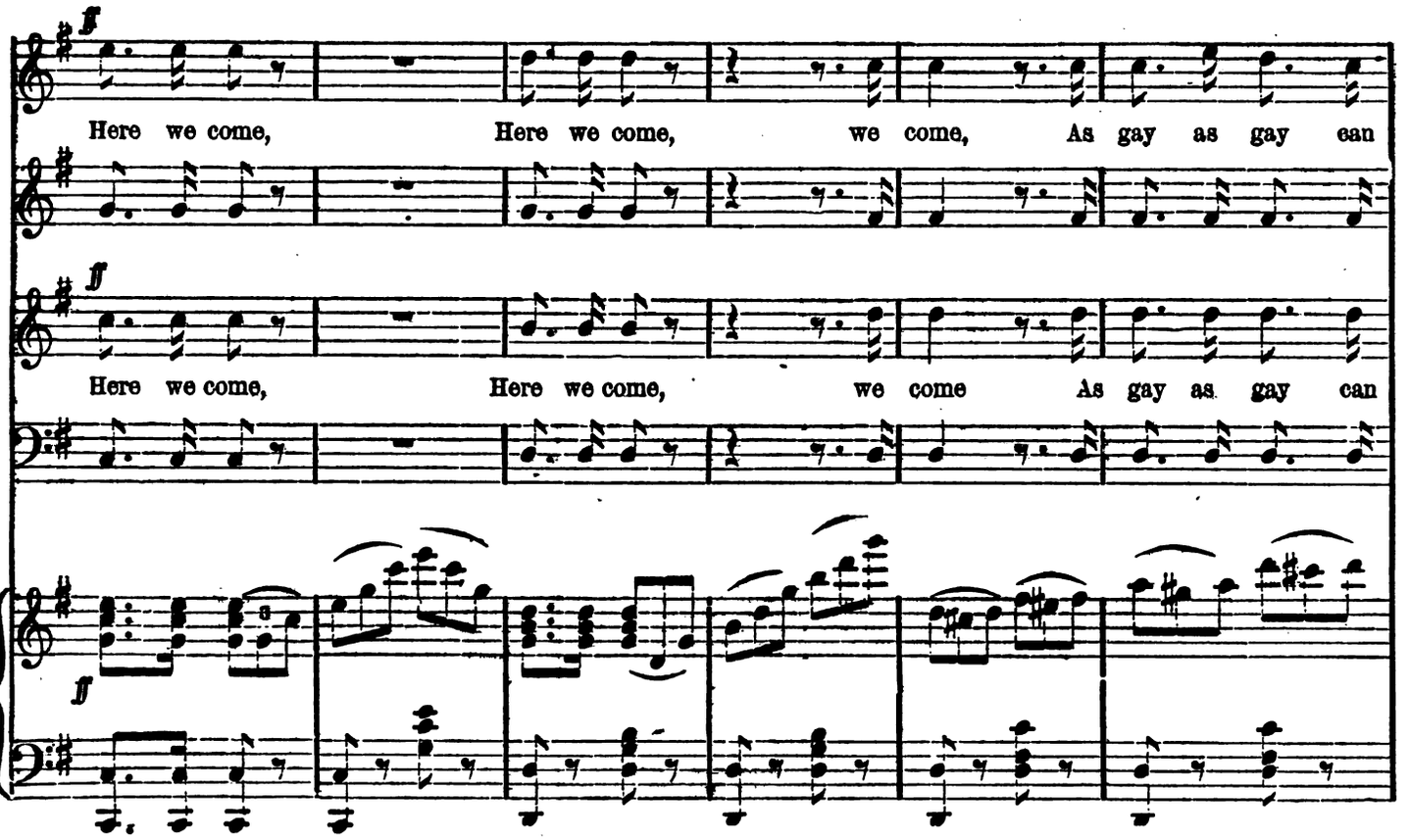

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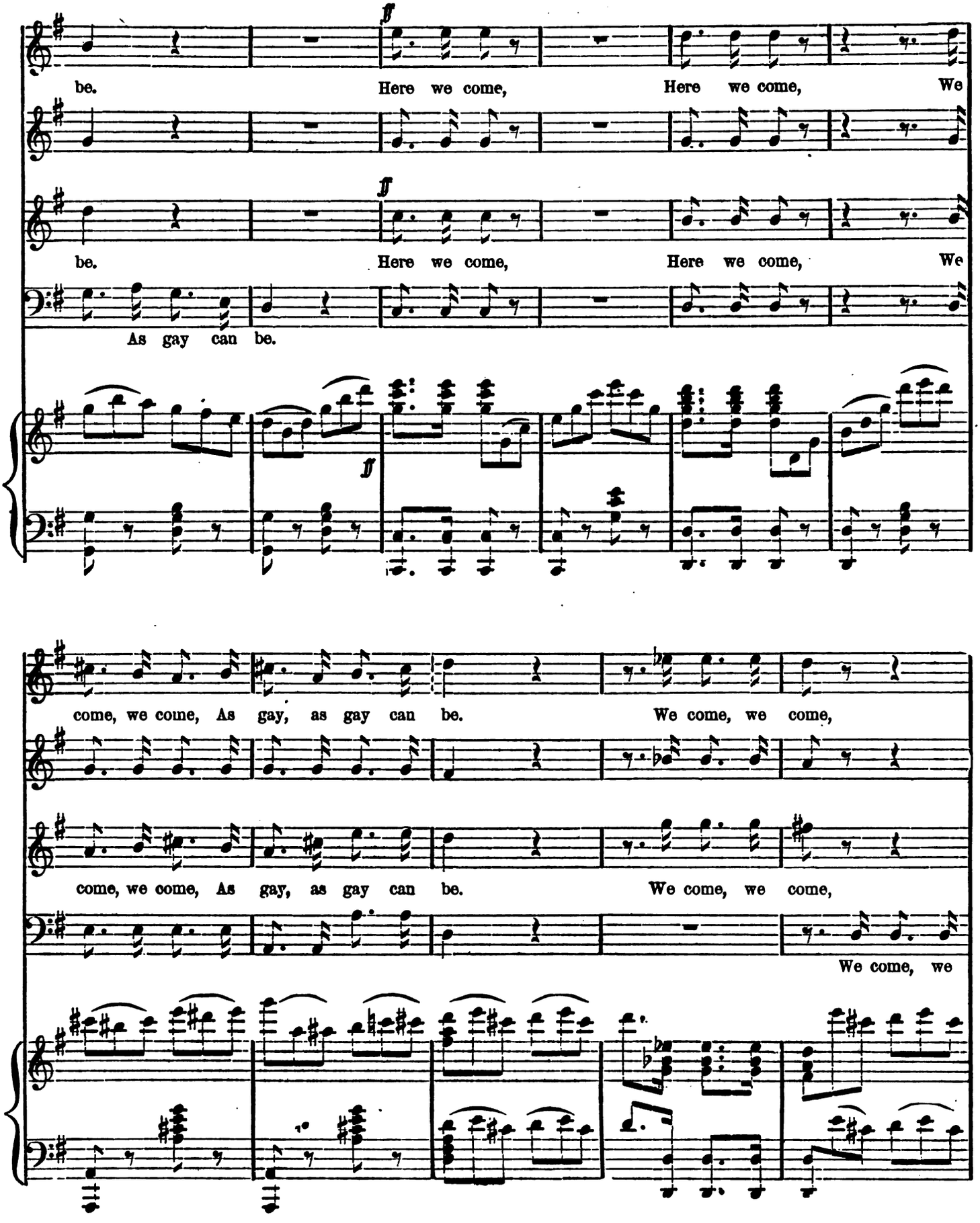

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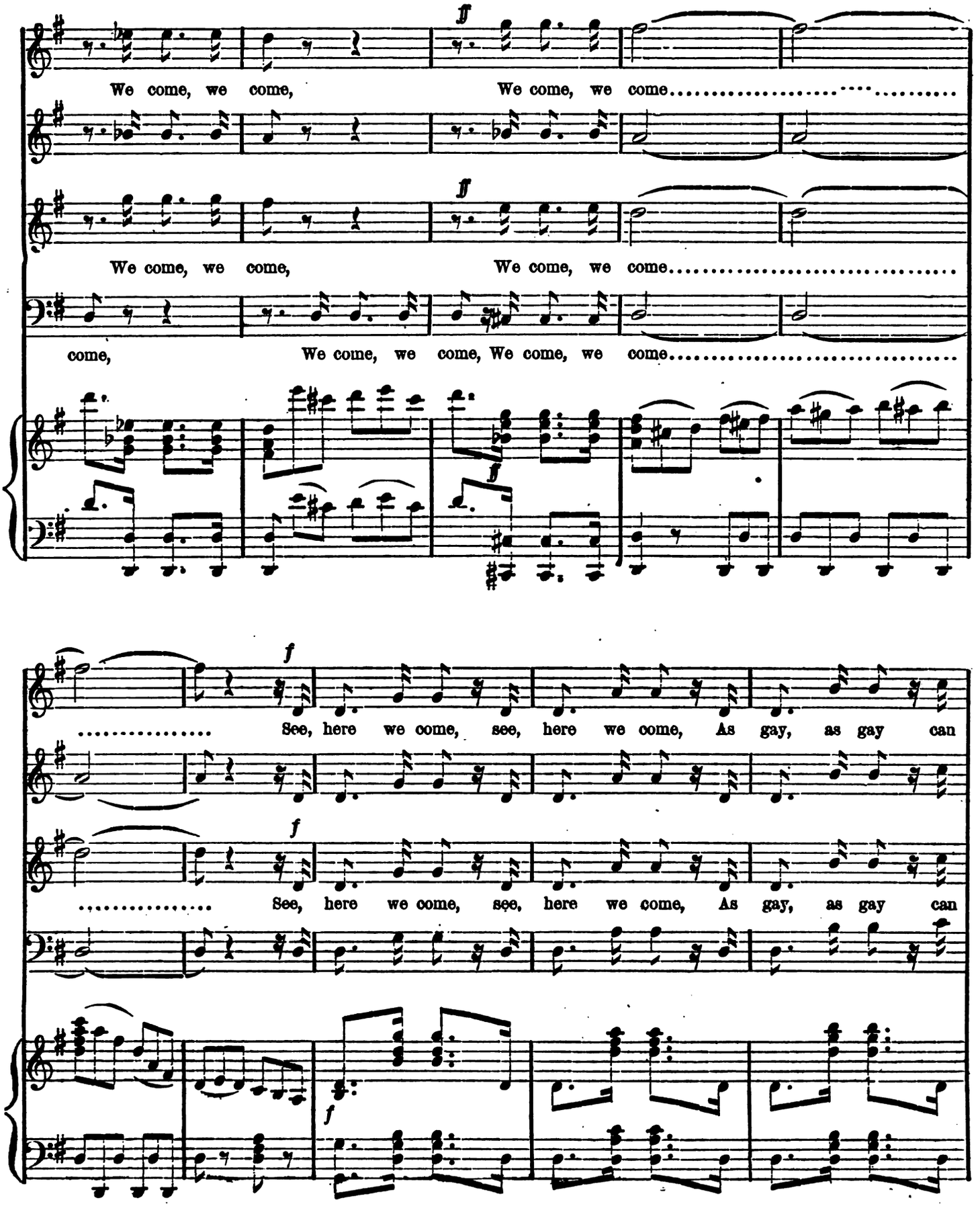

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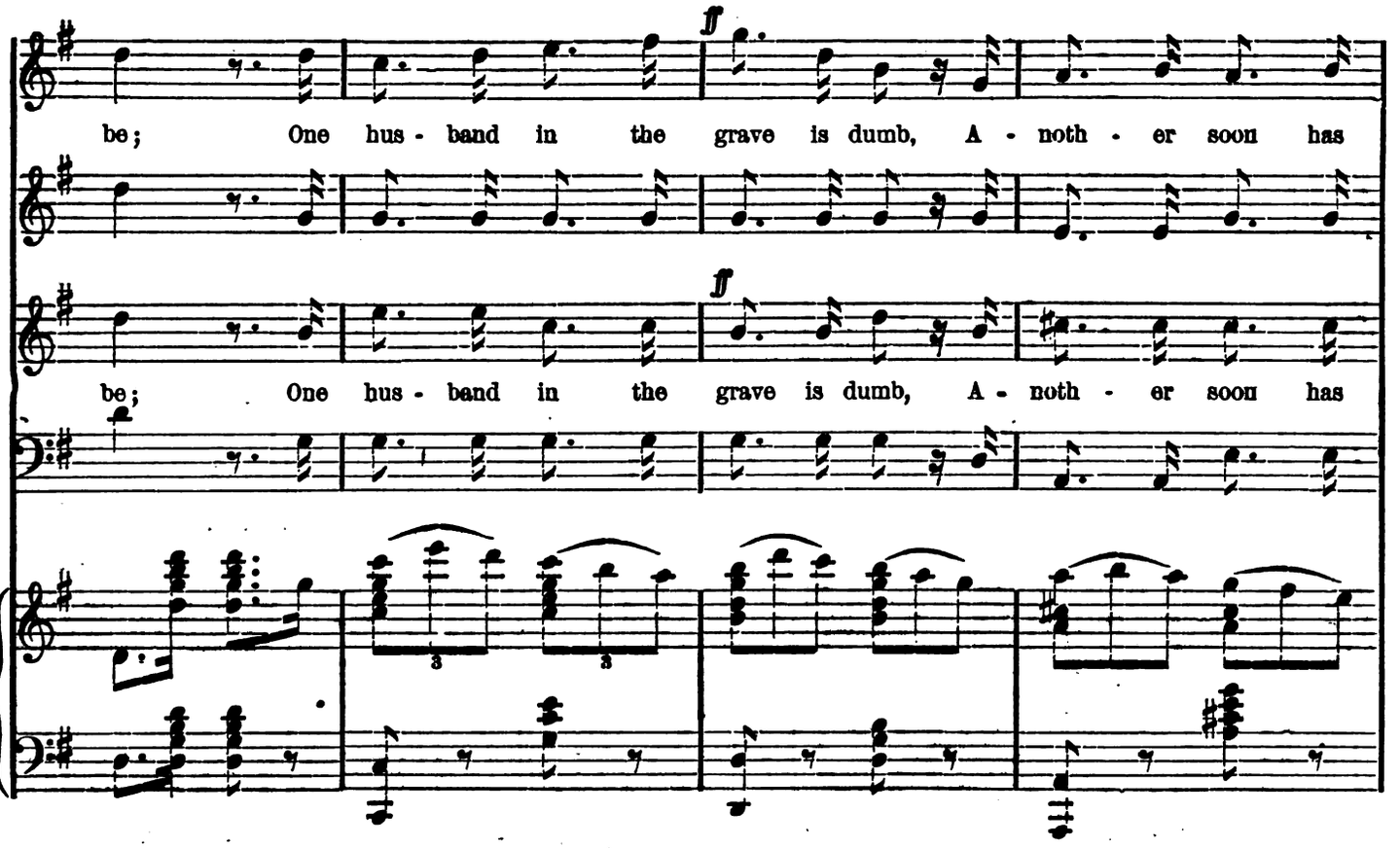

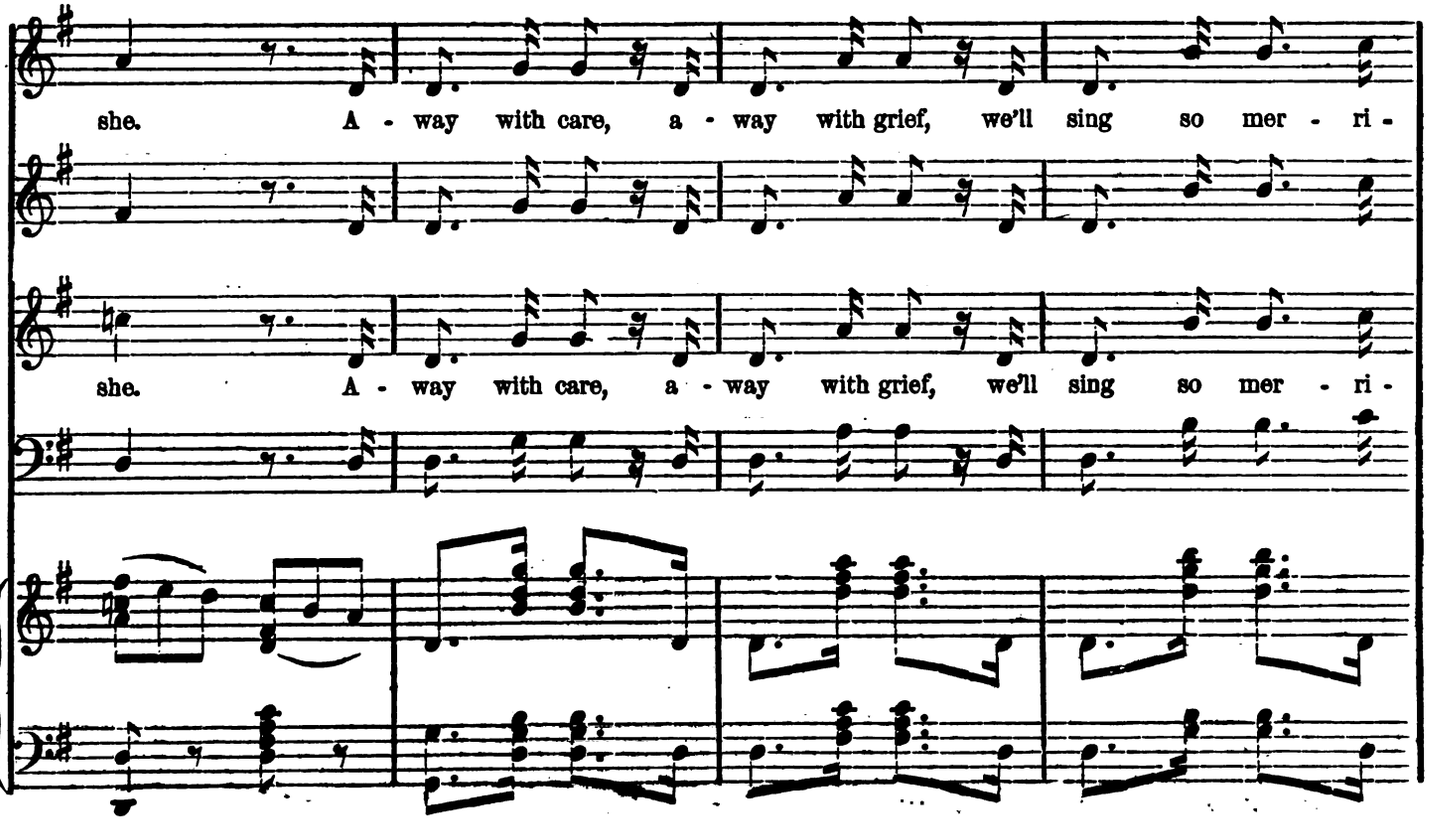

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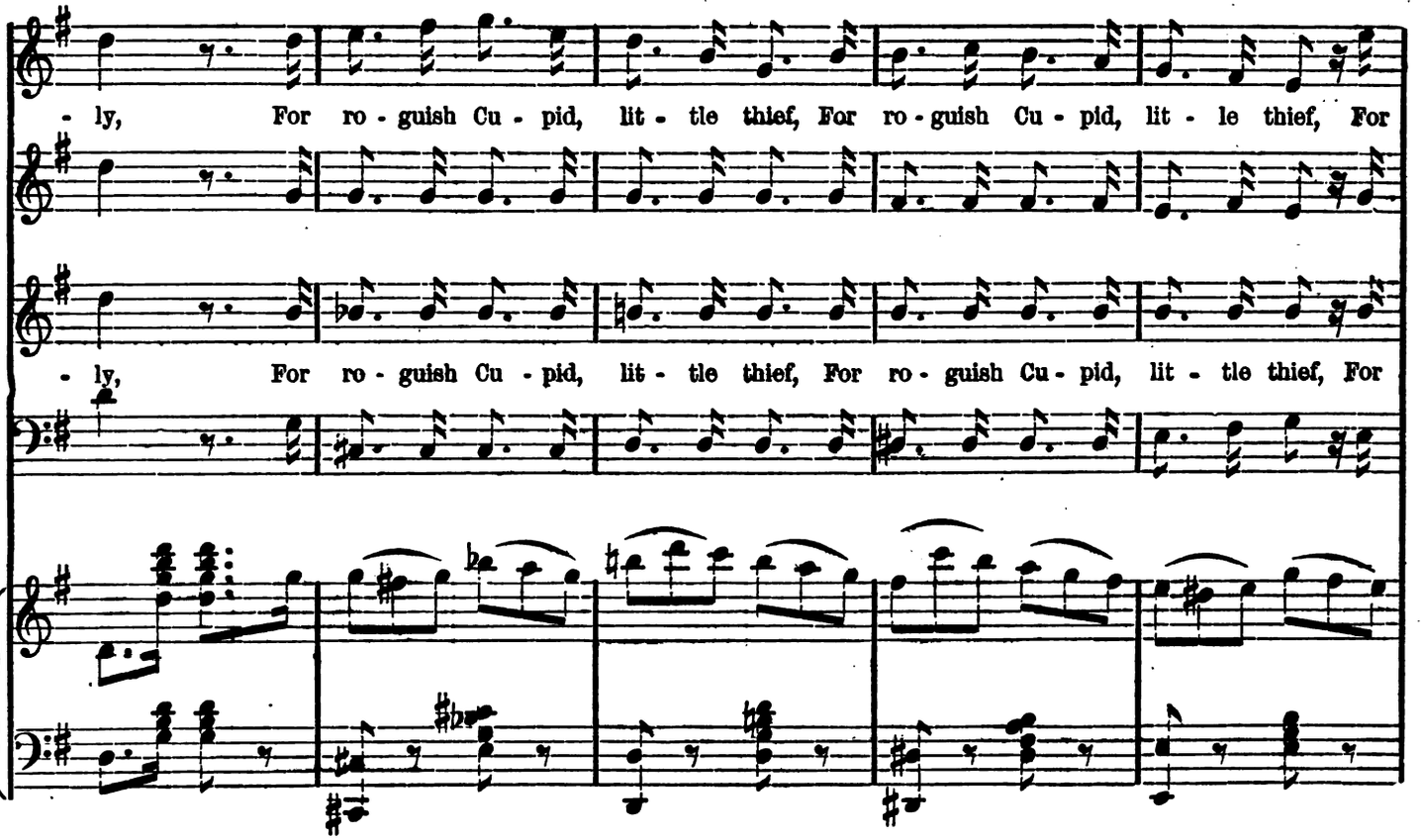

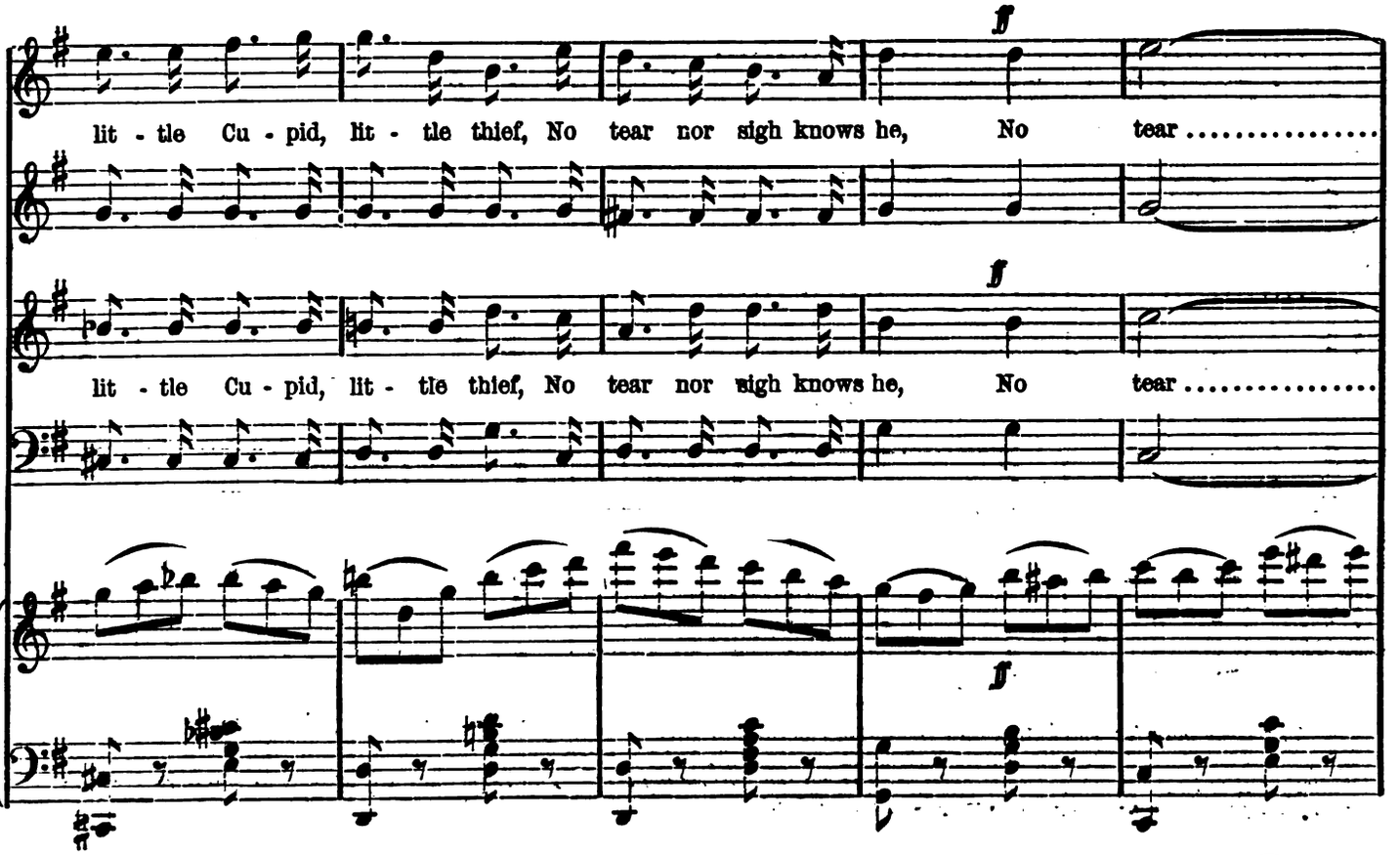

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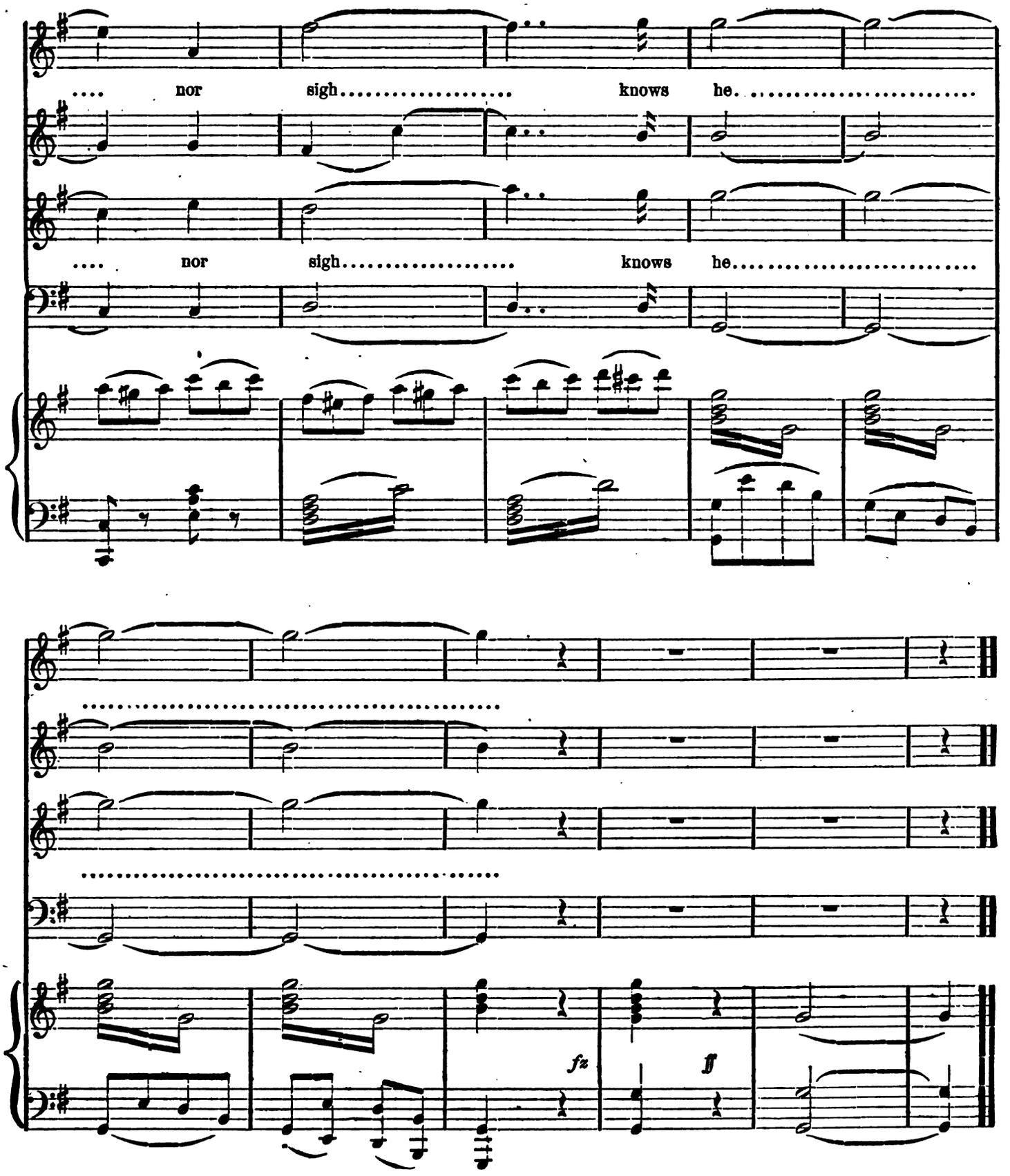

The Doge marries ESTRELLA *and* LORENZO, *when the* COUNT *throws off his disguise, and declares himself amid a scene of general consternation. He claims* ESTRELLA *as his wife, but* LORENZO *quotes the Venetian law, that, if a man once gives himself out to be dead, he ceases to exist, and is by the statute defunct. The Doge cites all present to the high court, where he will try the case, whether the* COUNT *be alive or dead.*

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SO ENDS MY DREAM.

No. 17. Octet and Chorus. FINALE.

Allegro. *ff Tutti.* *Andantino.*

A-way, a - way, a - way, a - way, a - way.....

ff A-way, a - way, a - way, a - way, a - way.....

8va

Andantino.

p COUNT.

So ends my dream of love,..... My trusting heart to be - tray,.....

Yet on the morn I will prove,..... The Count is a - live.... to -

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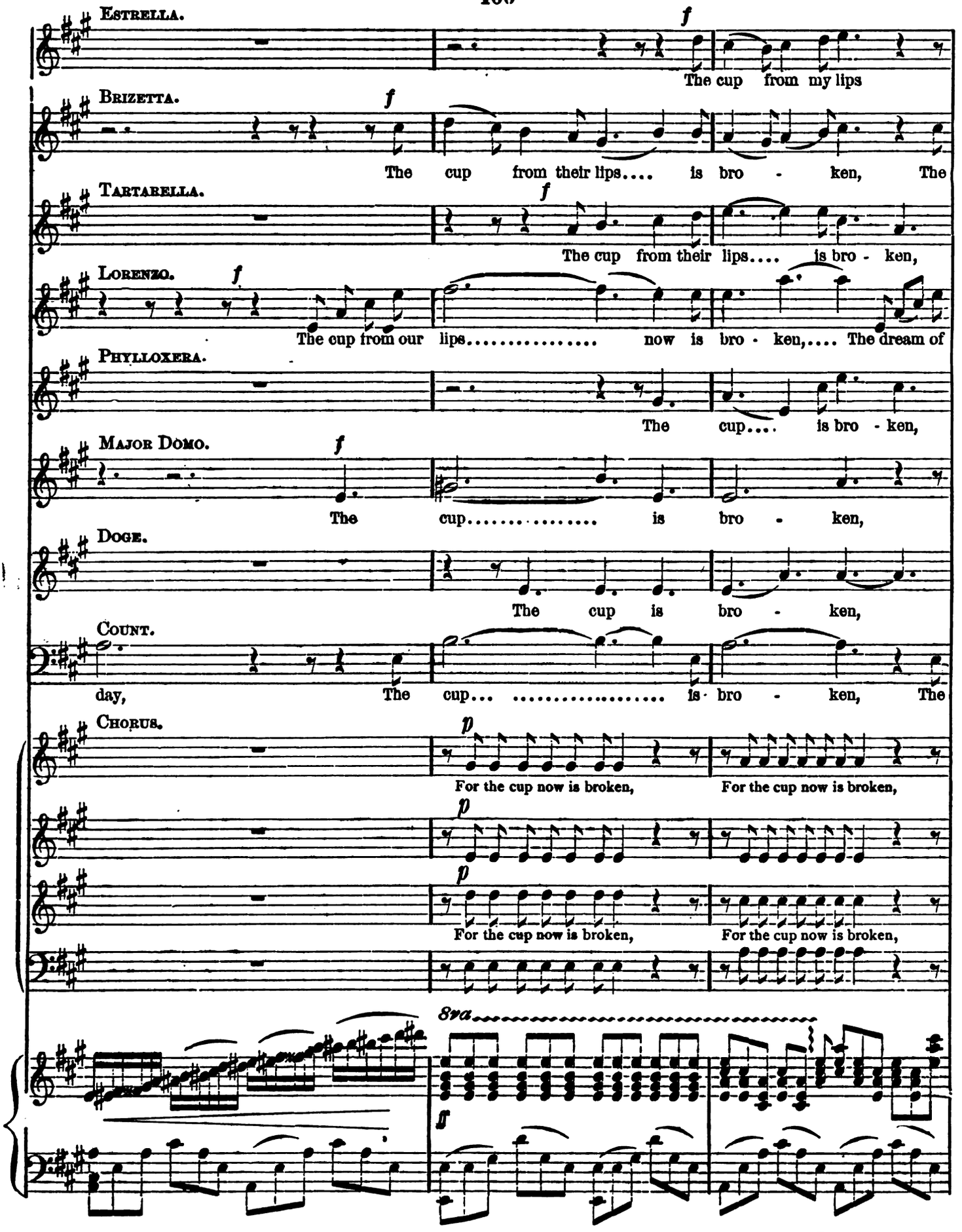

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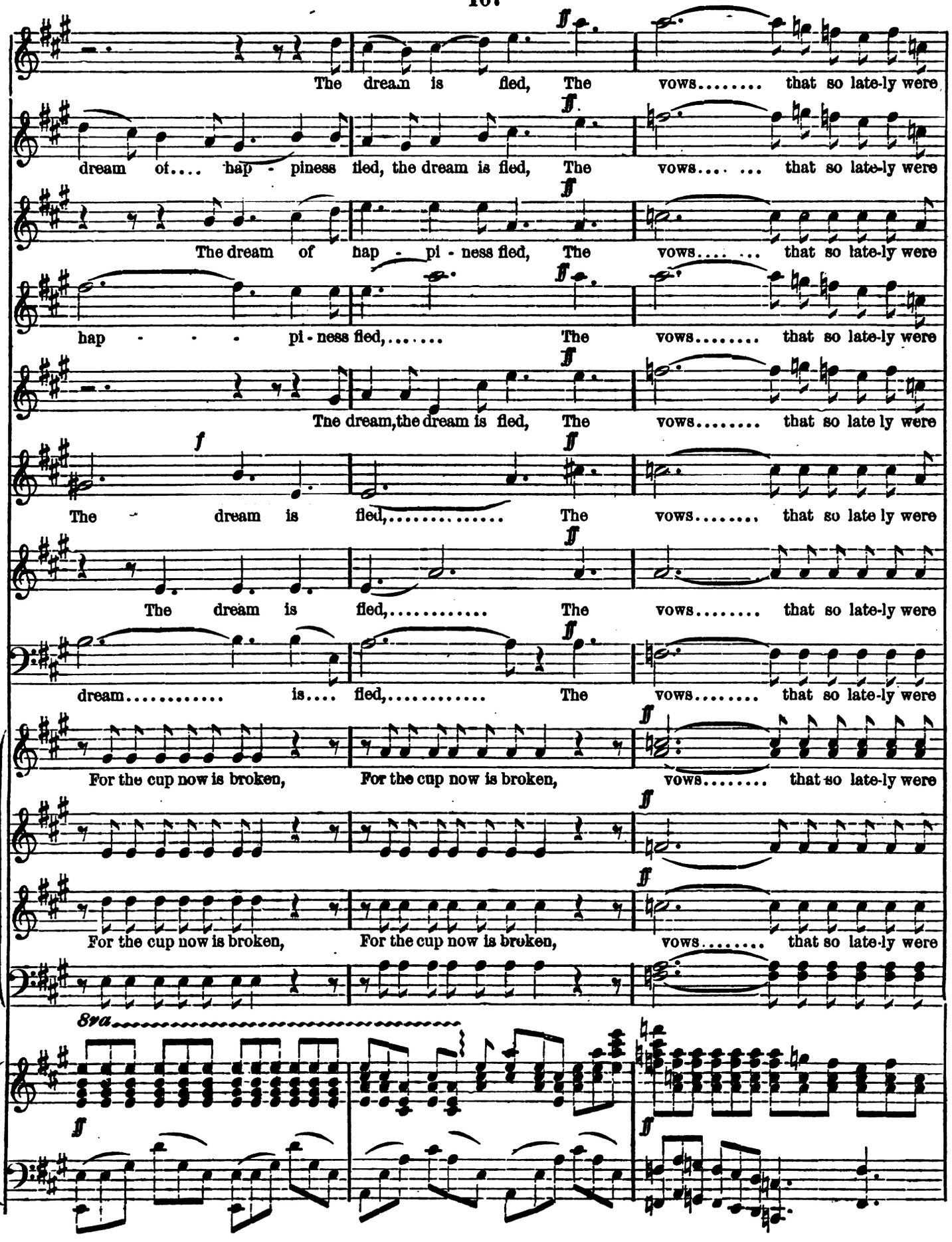

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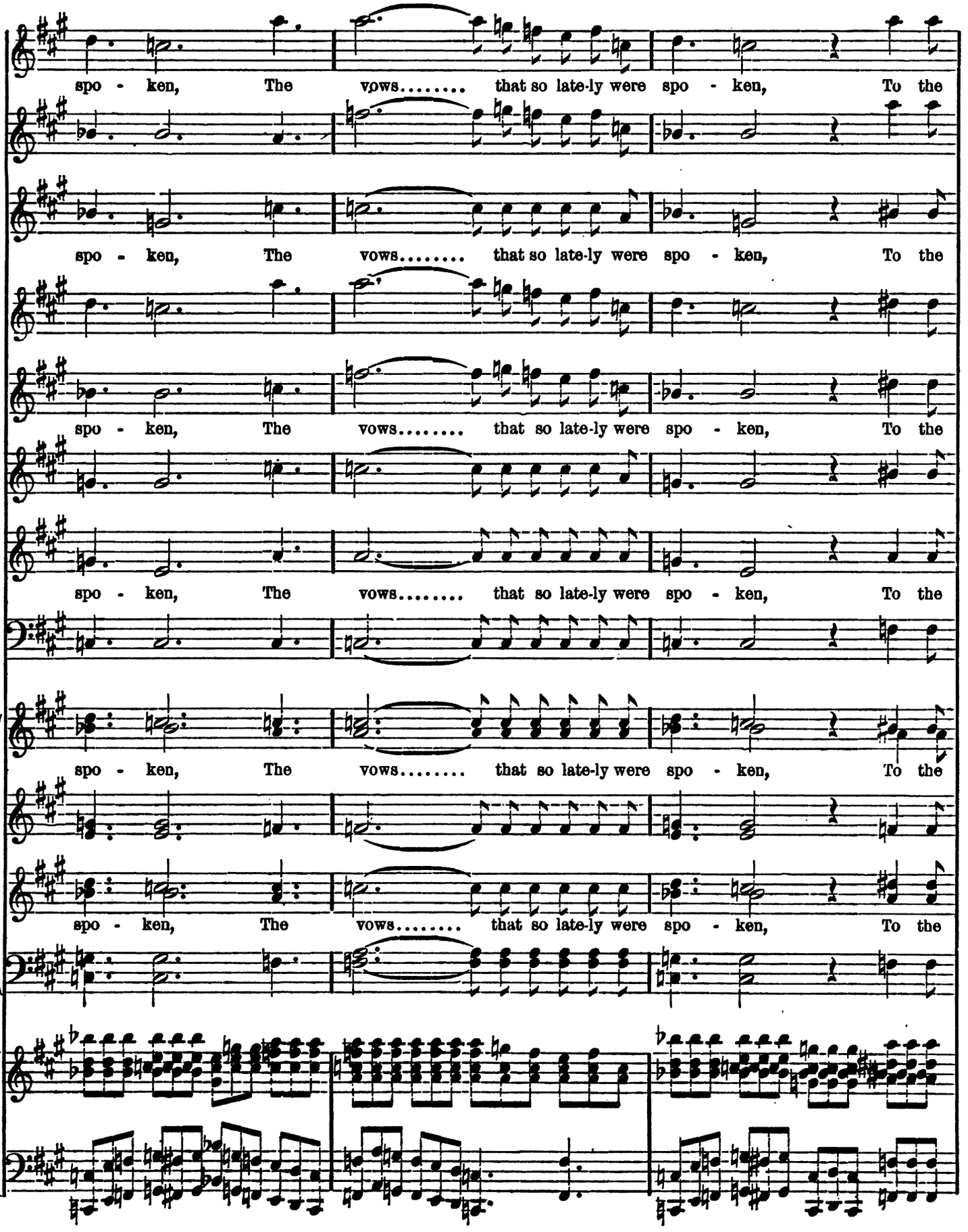

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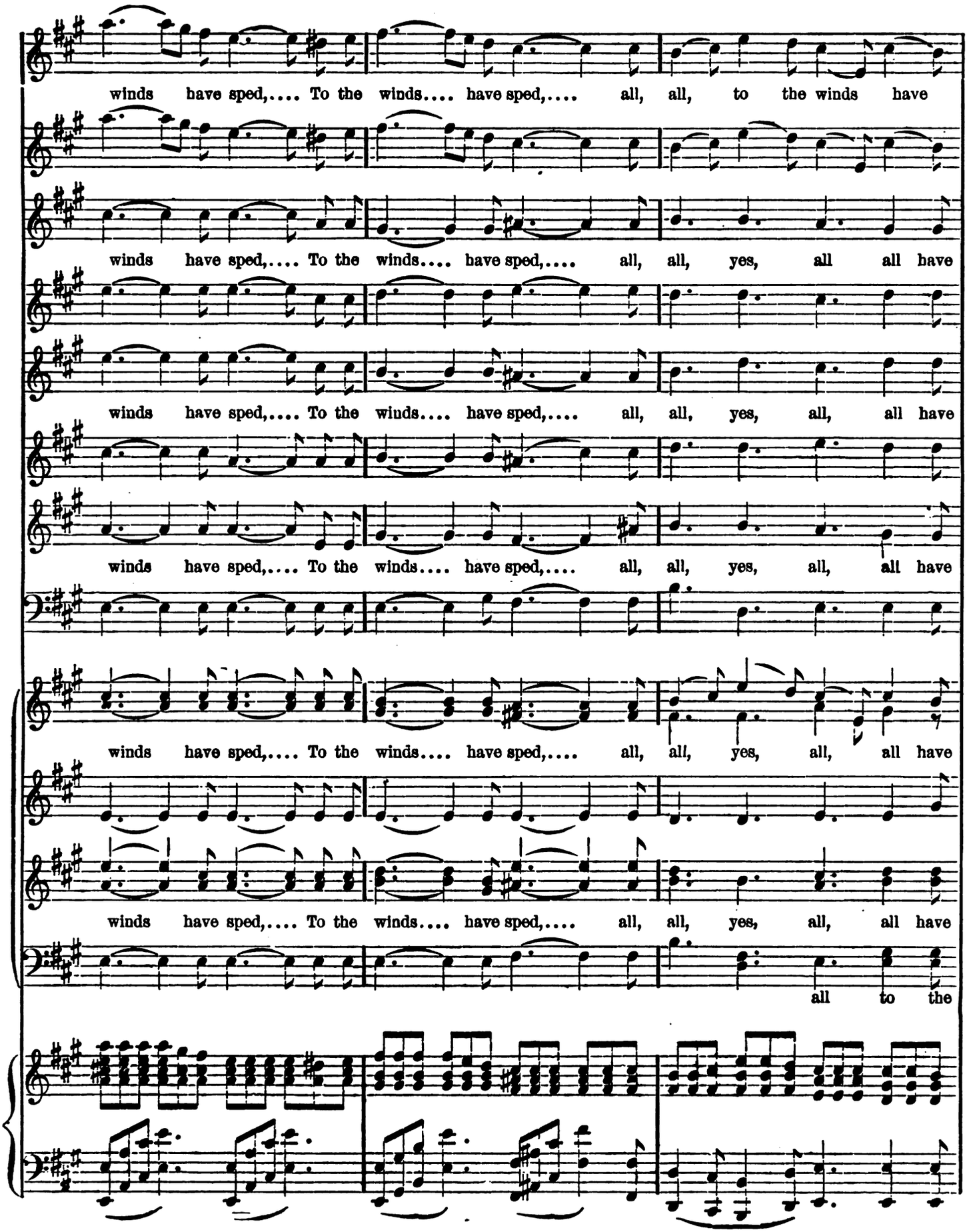

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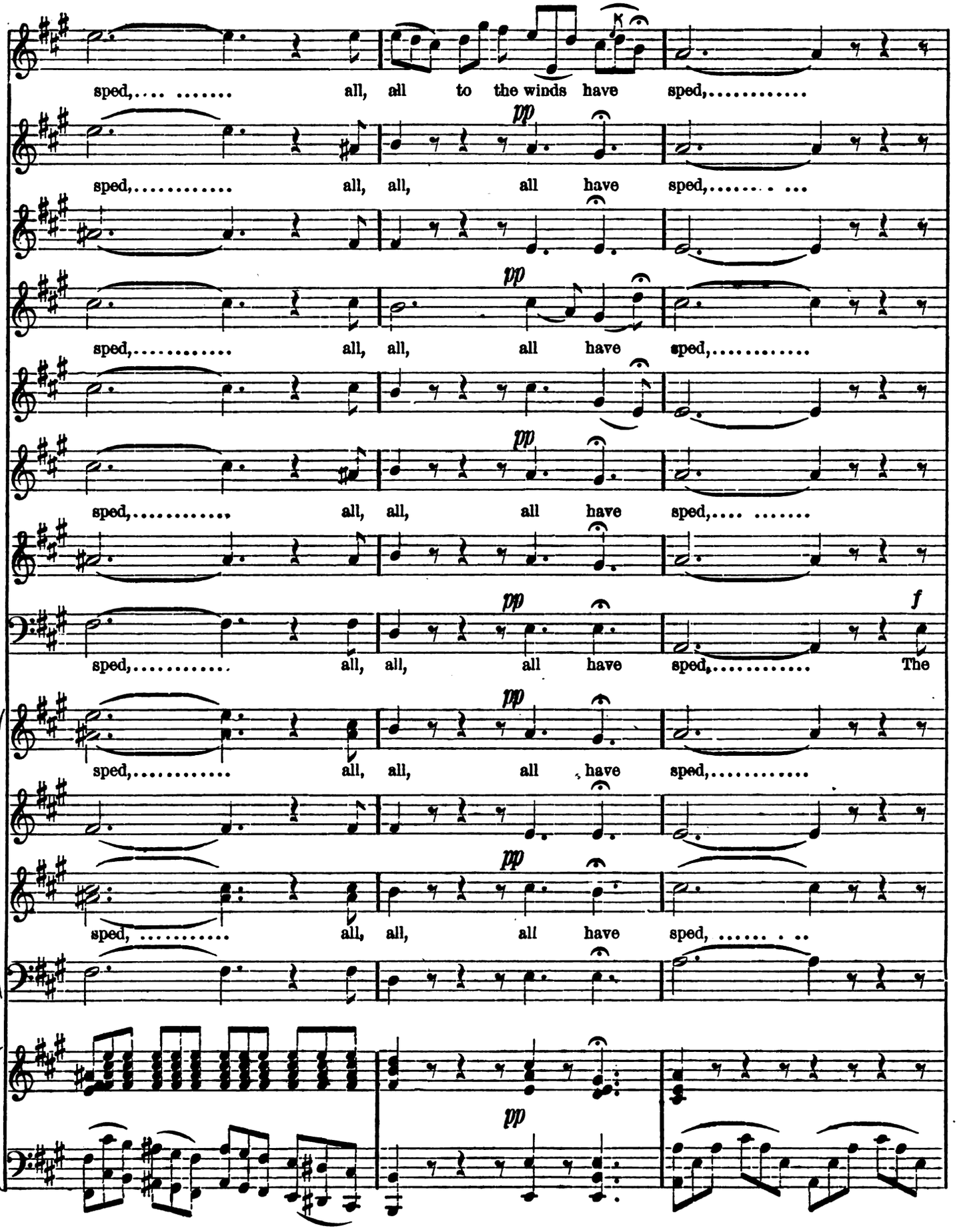

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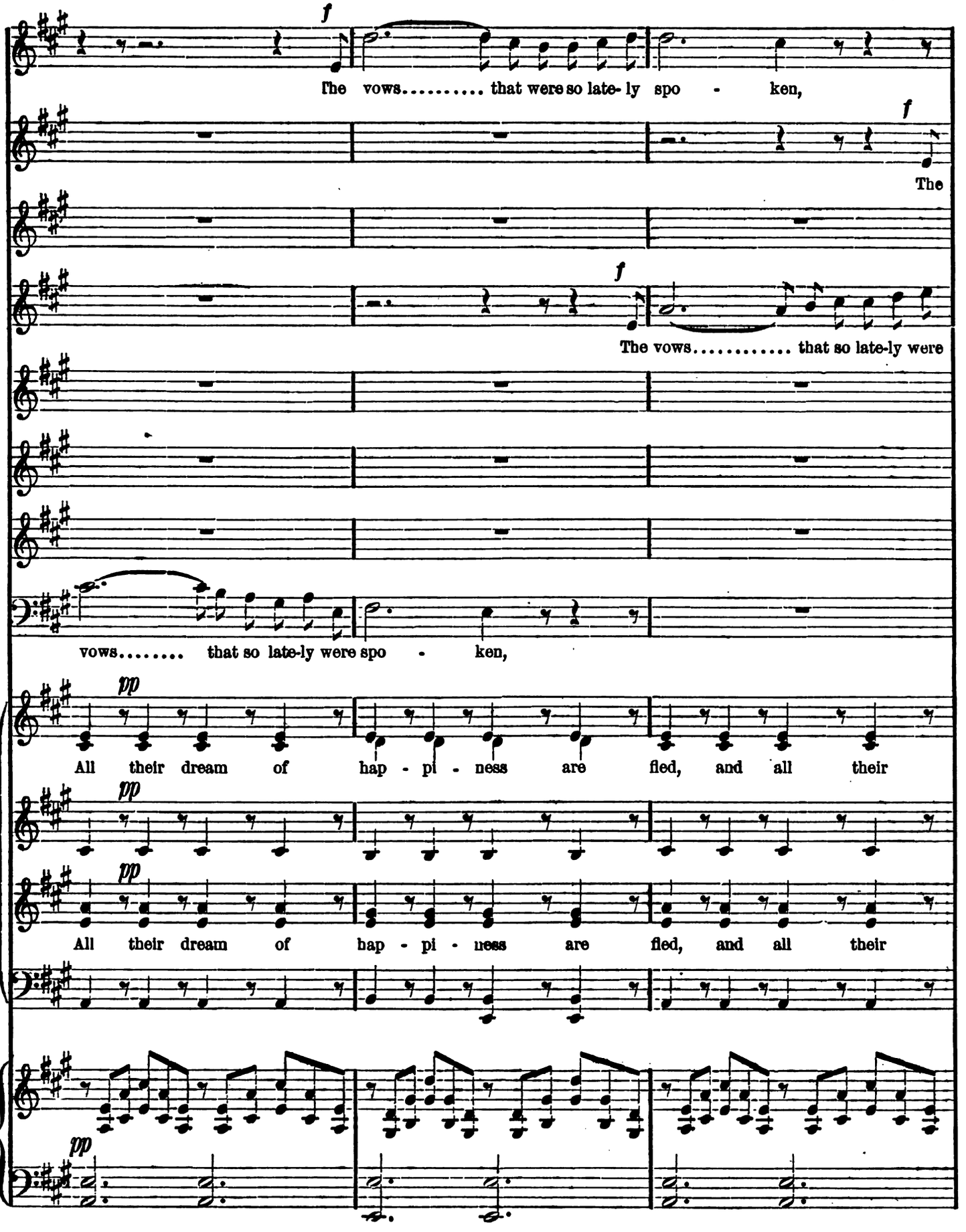

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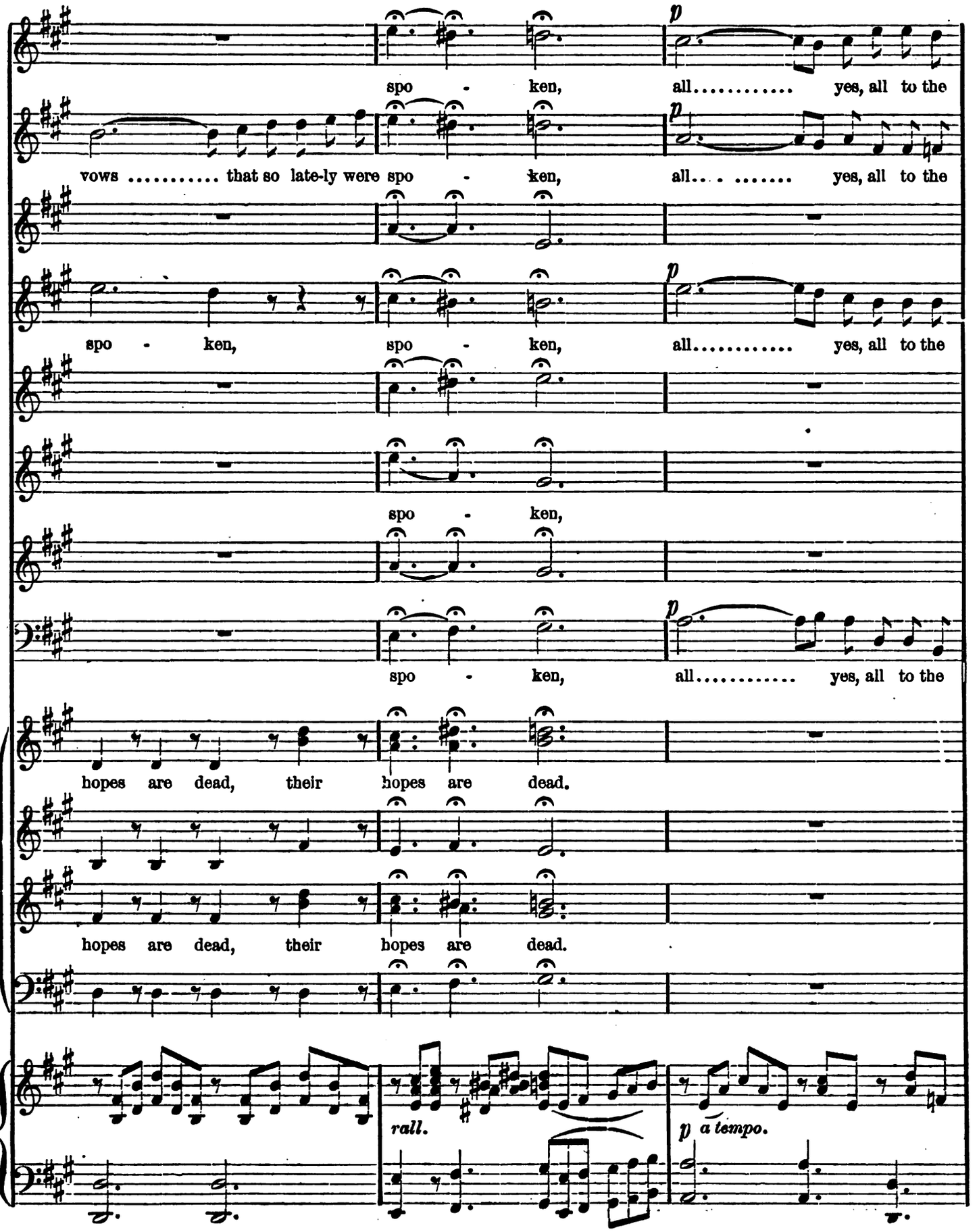

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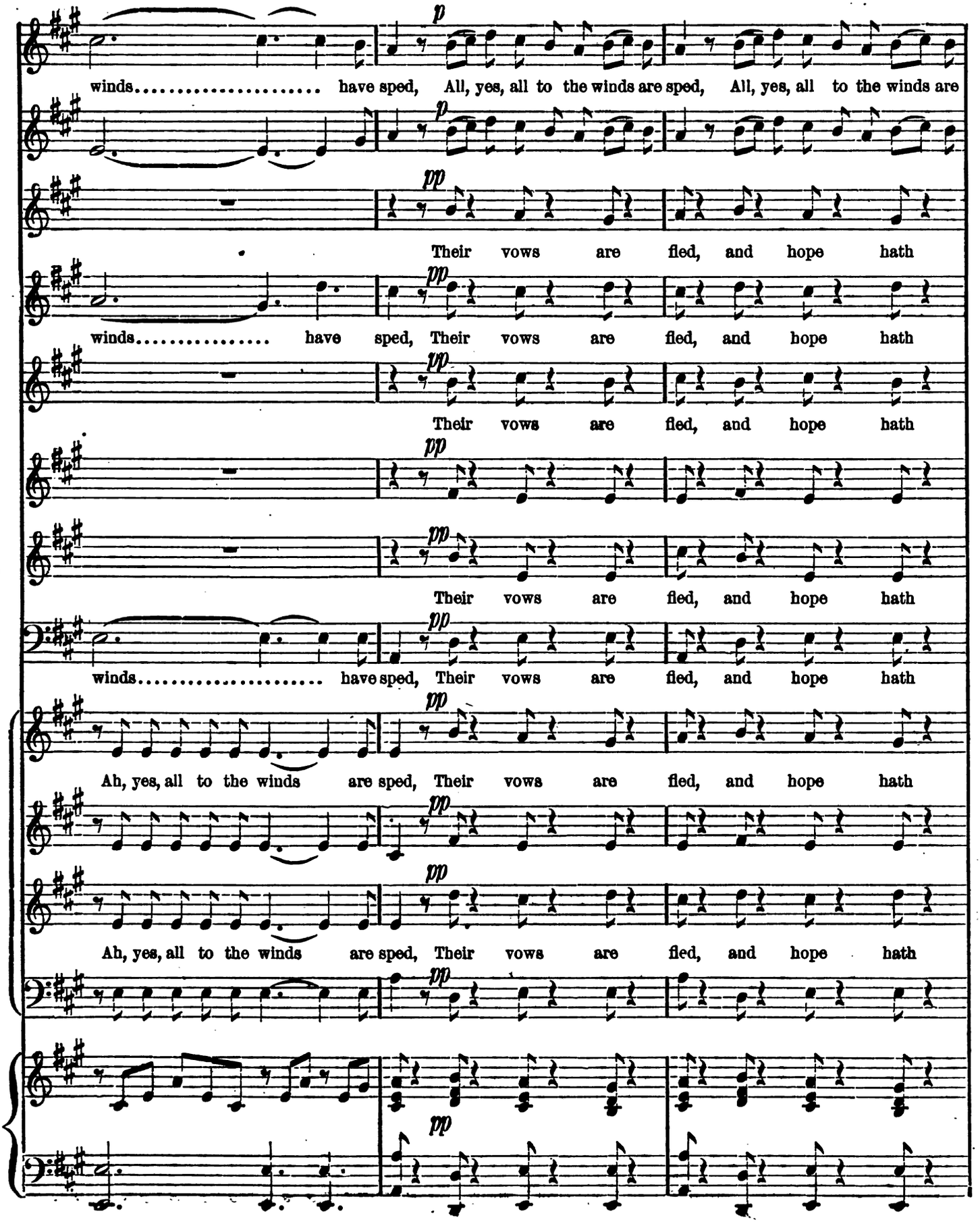

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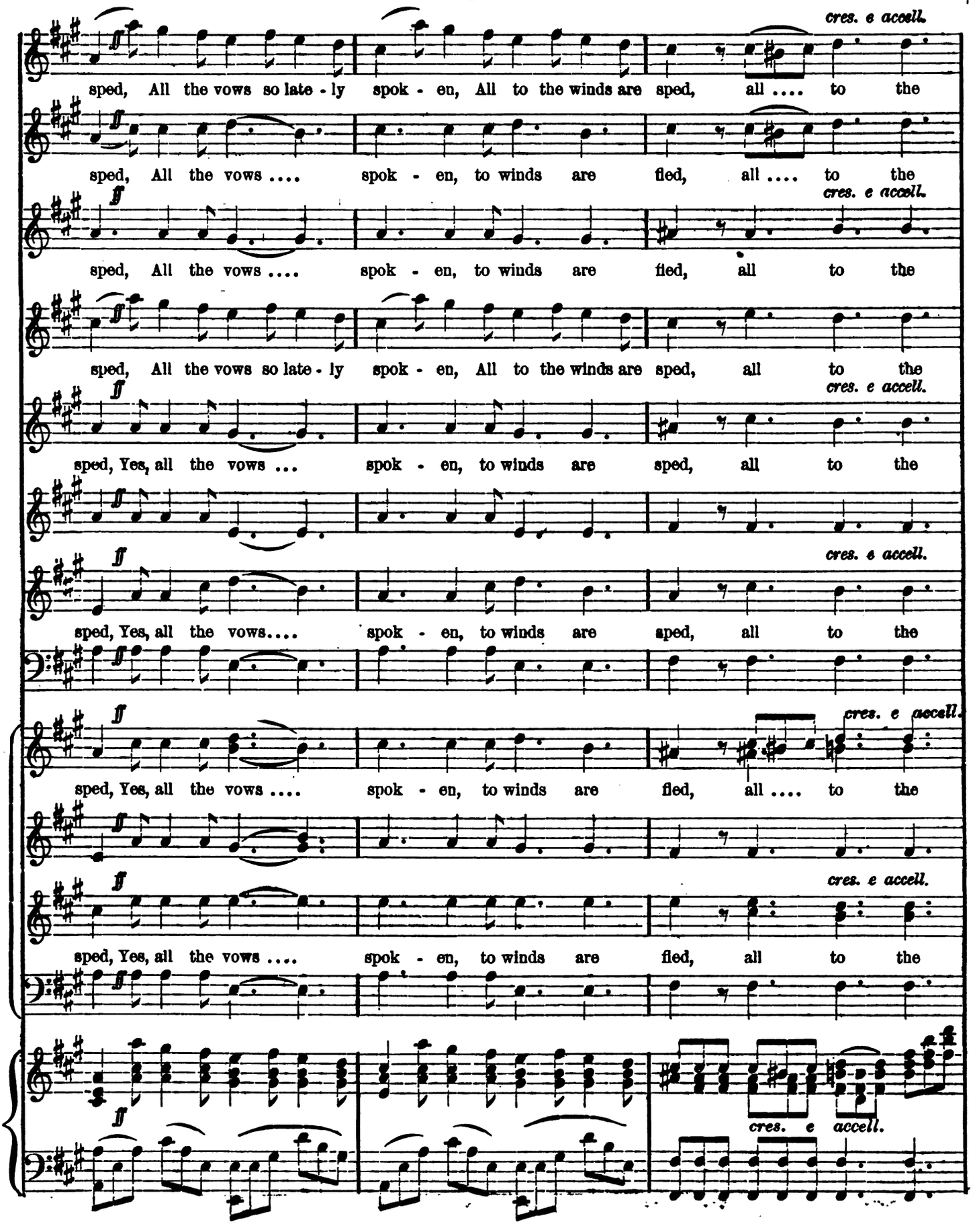

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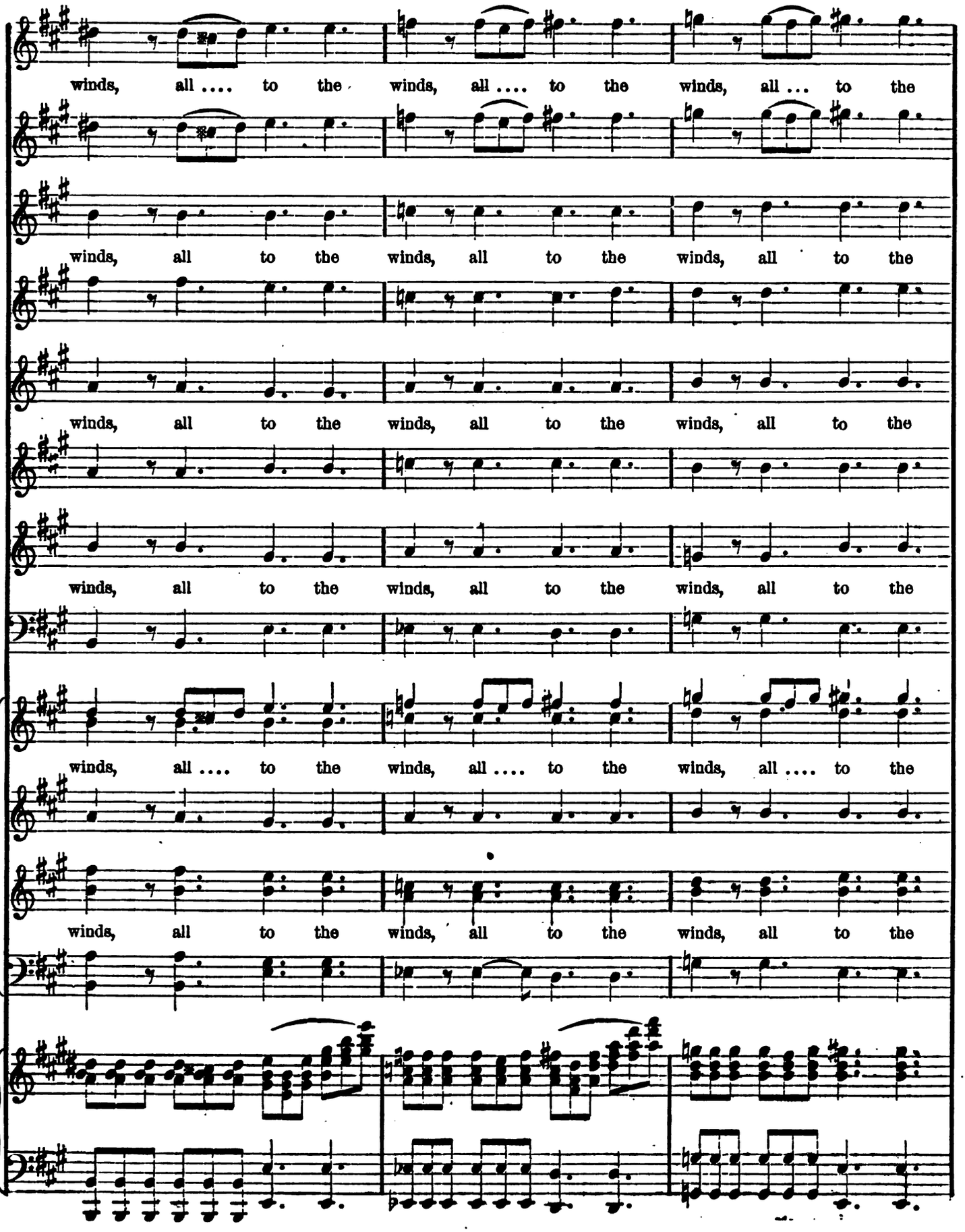

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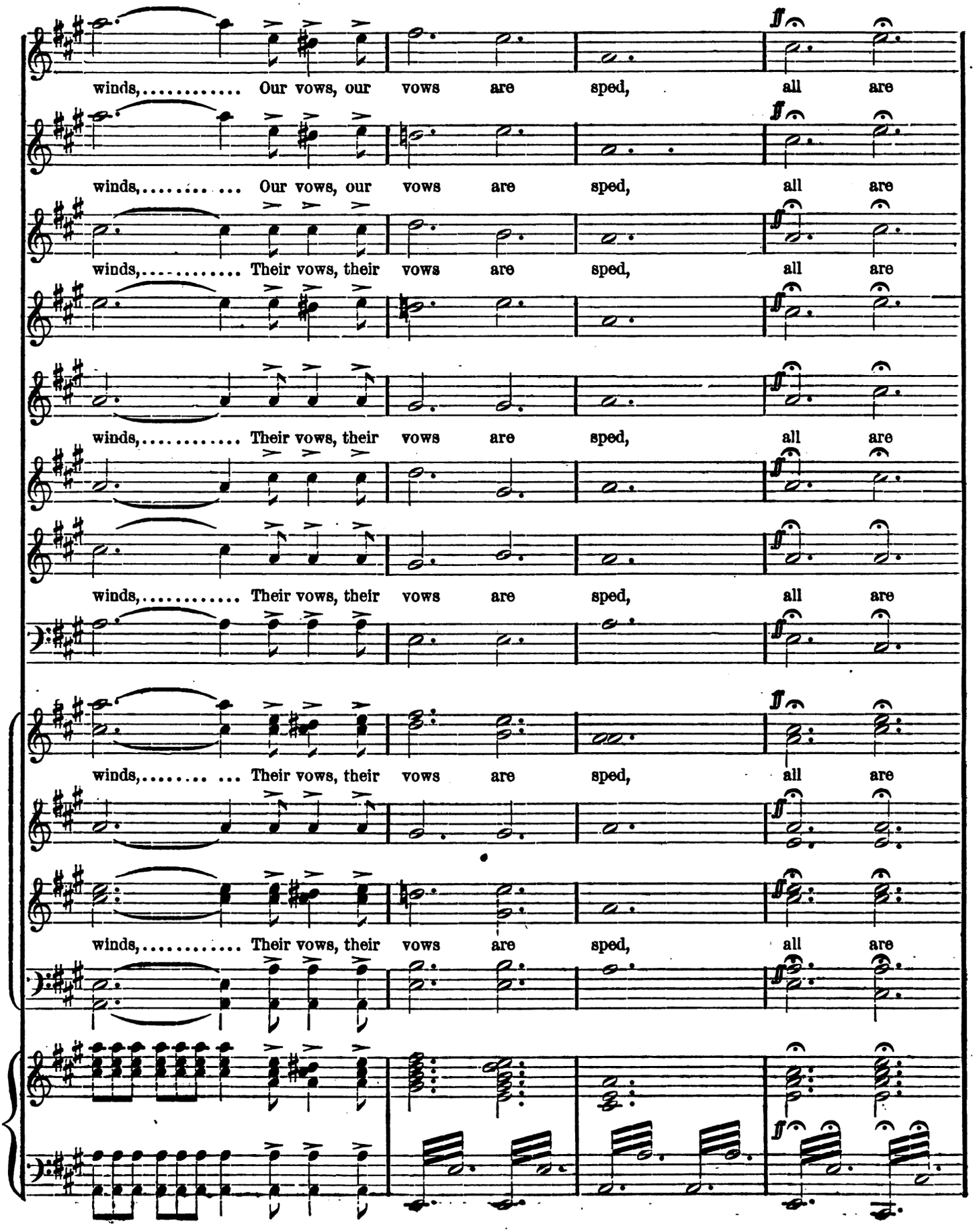

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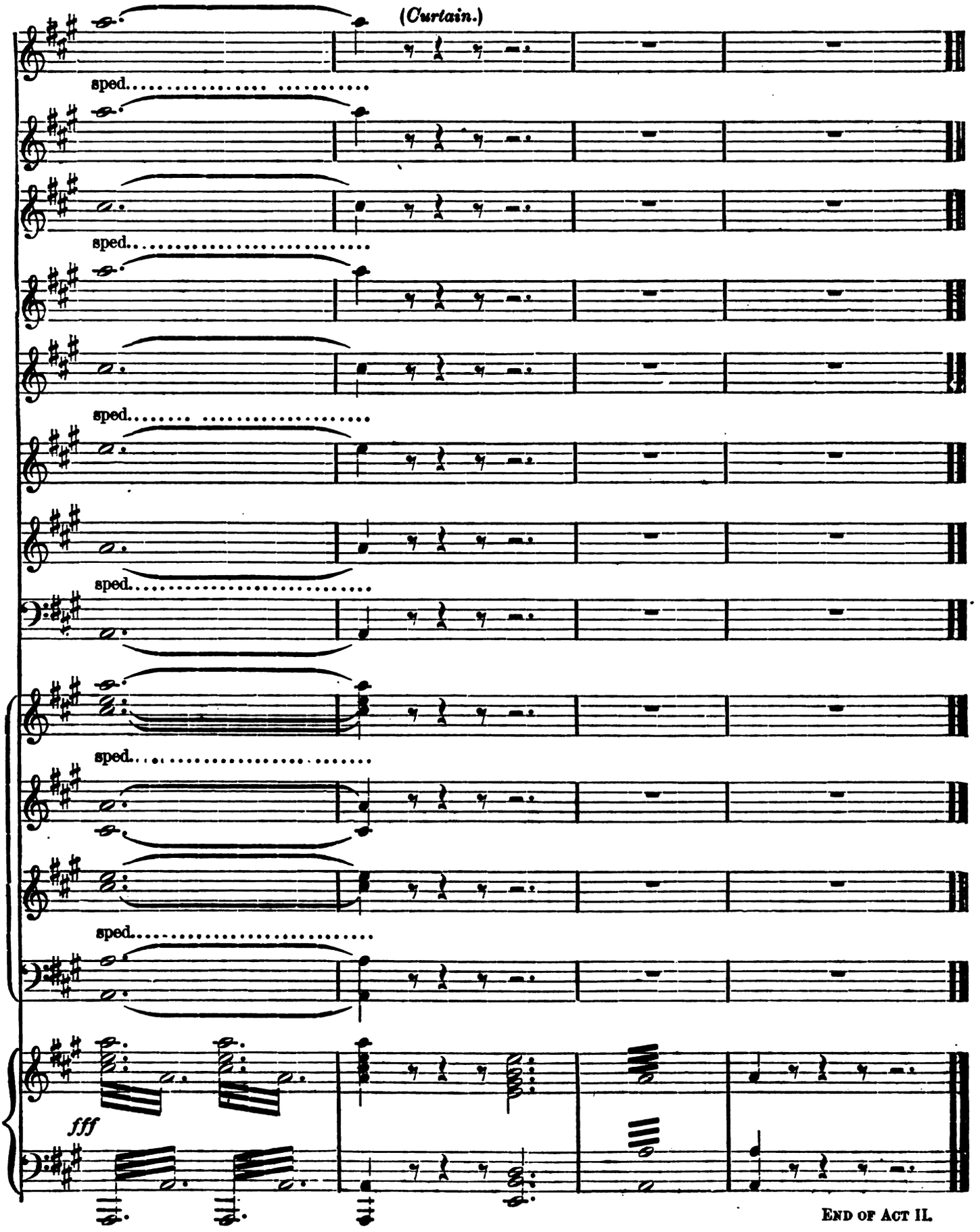

END OF ACT II.

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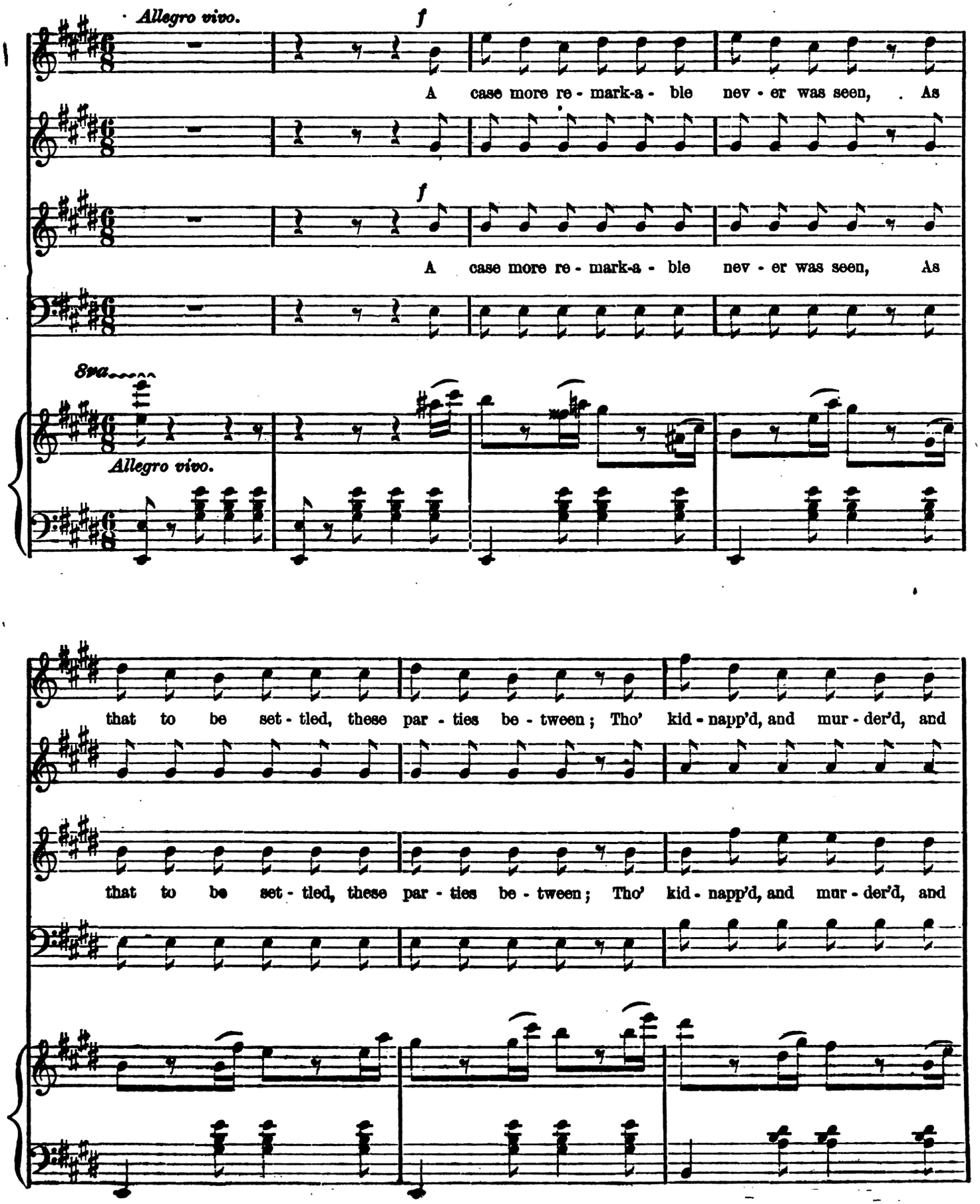

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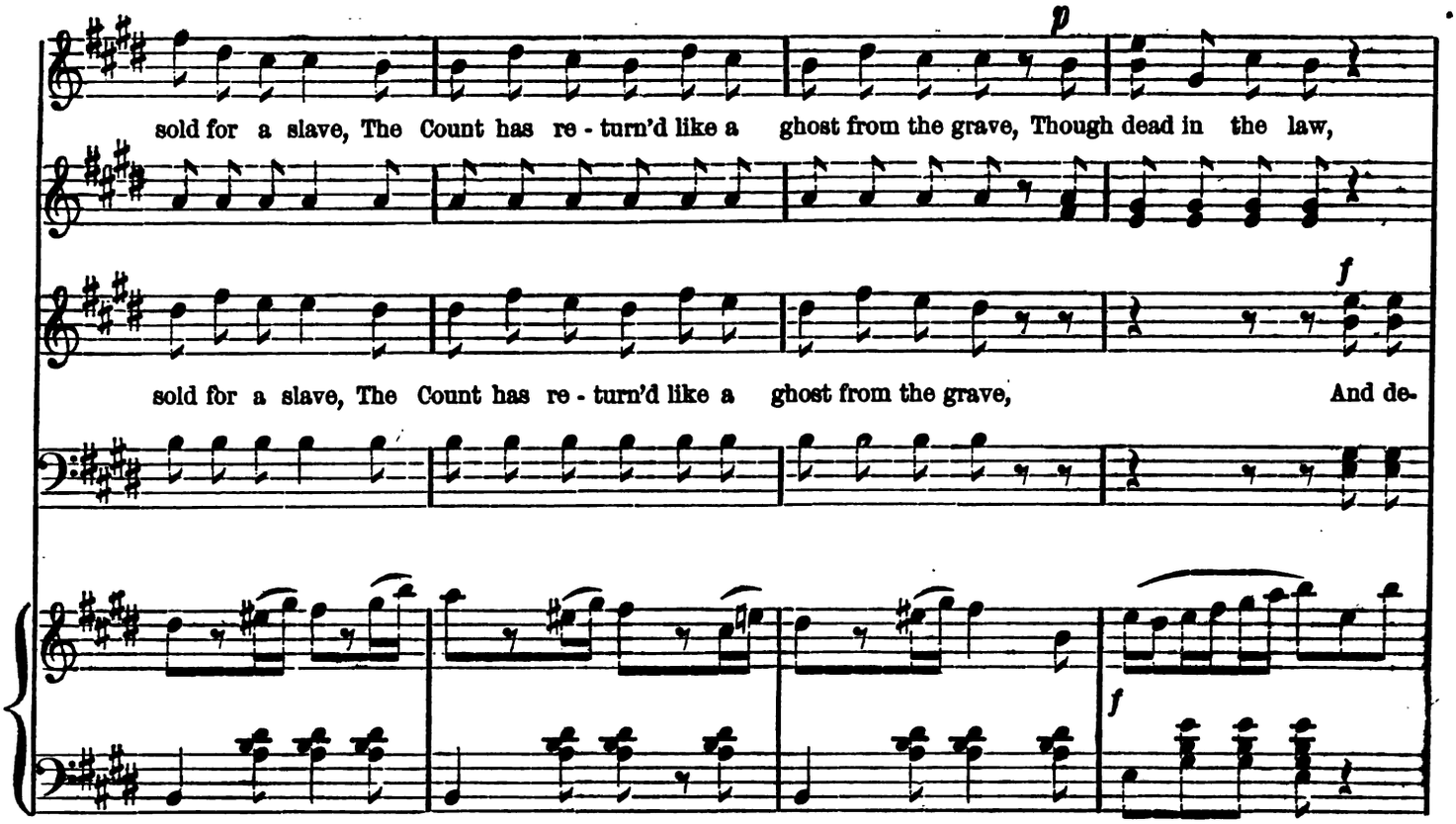

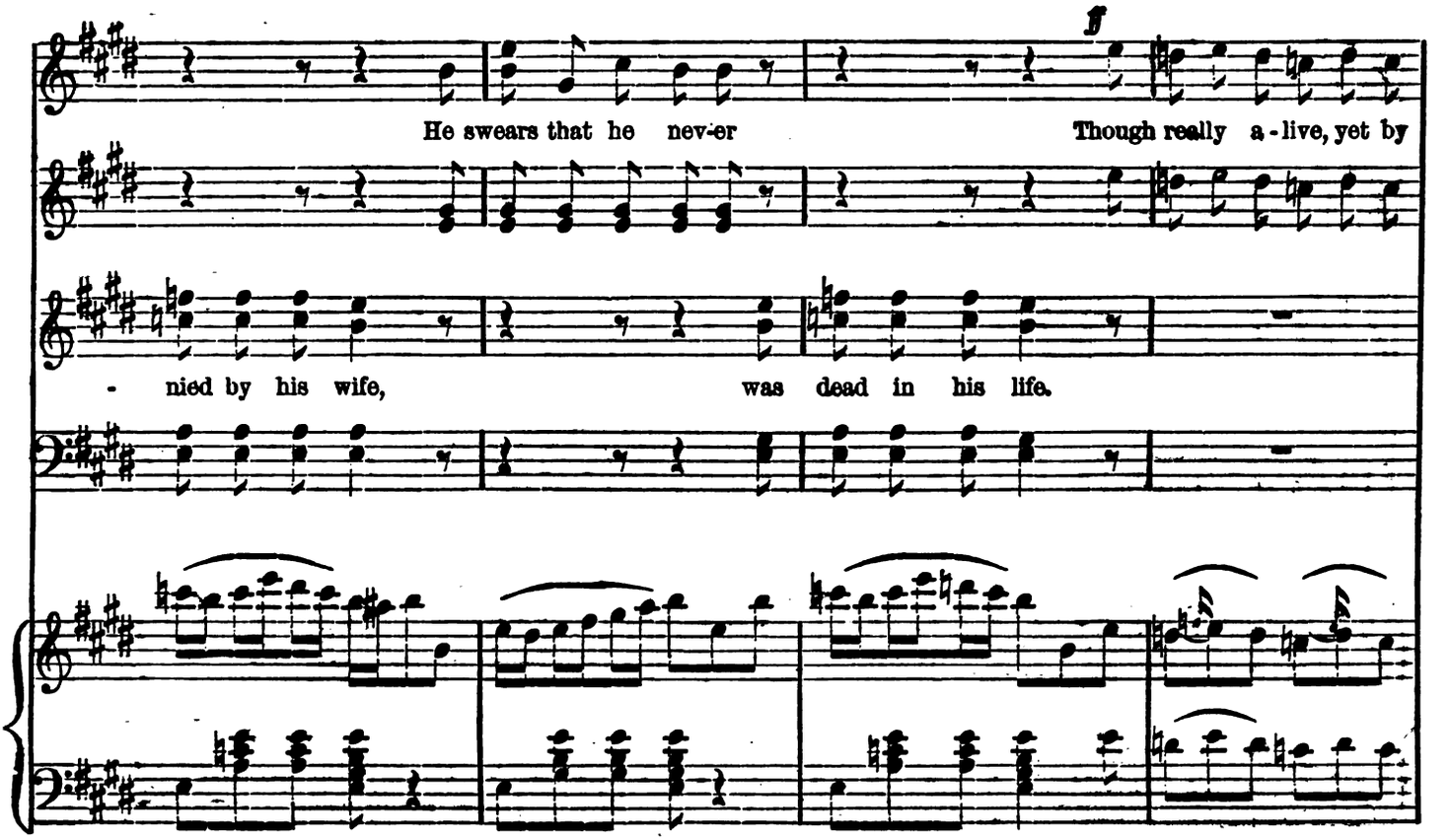

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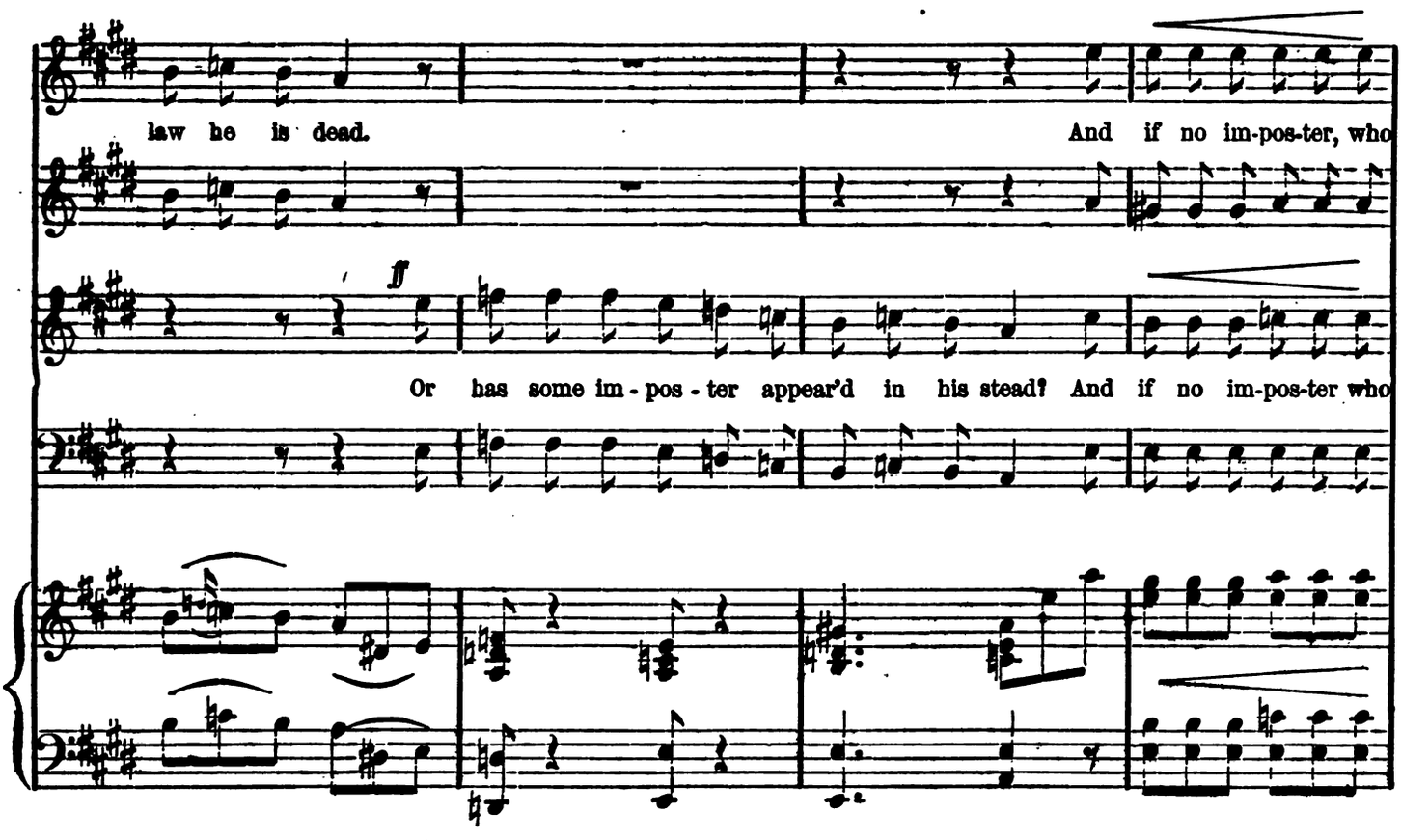

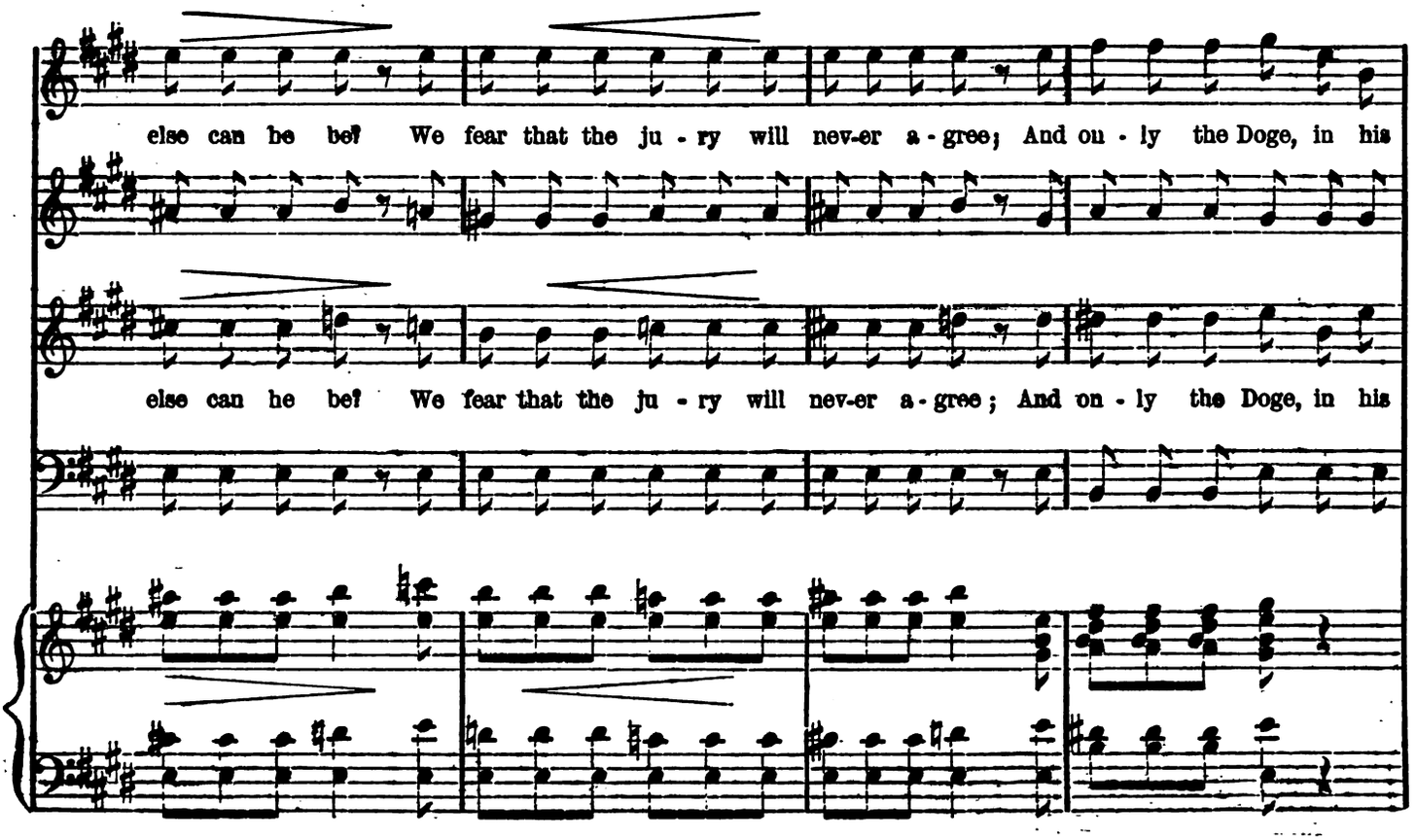

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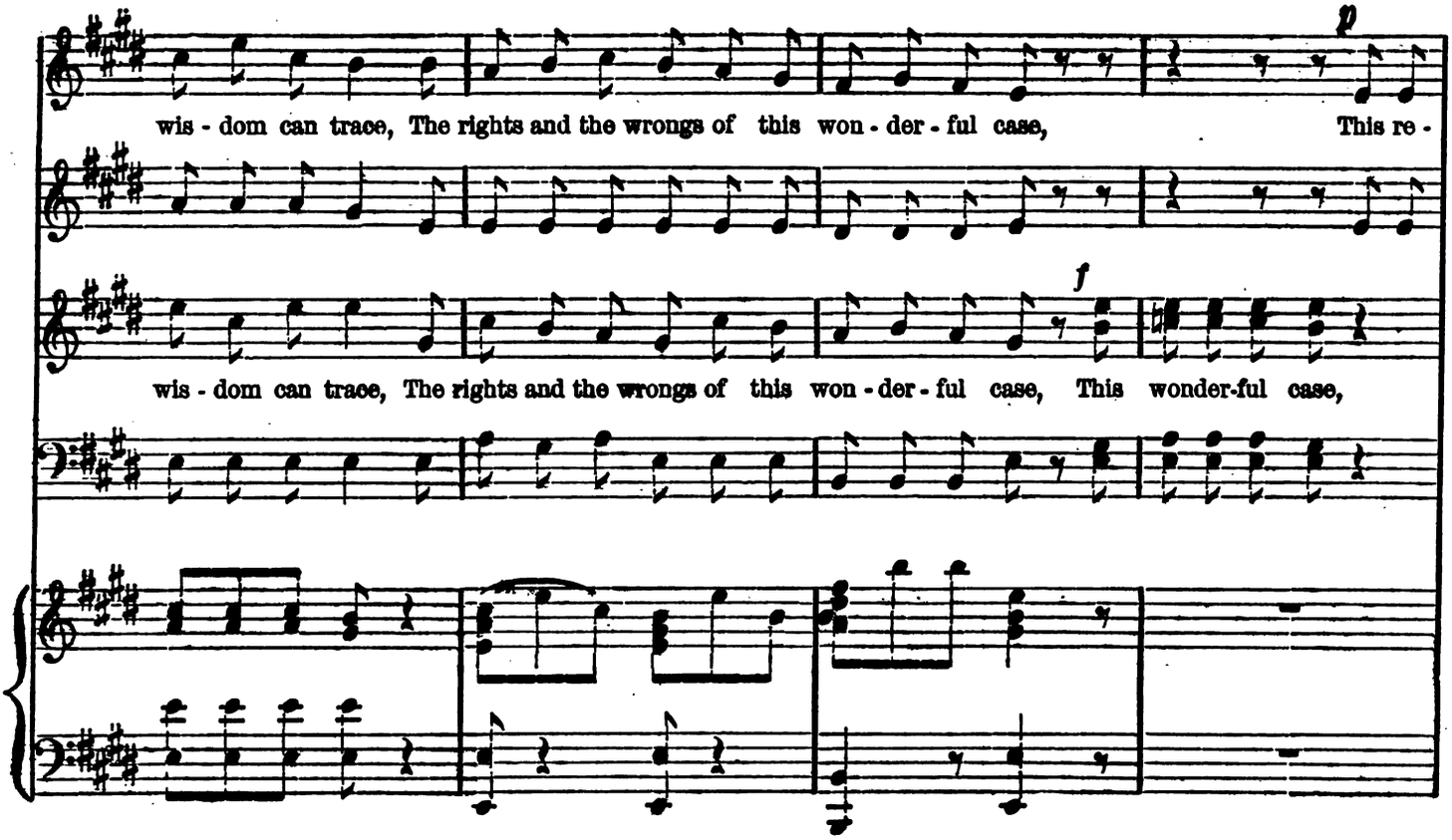

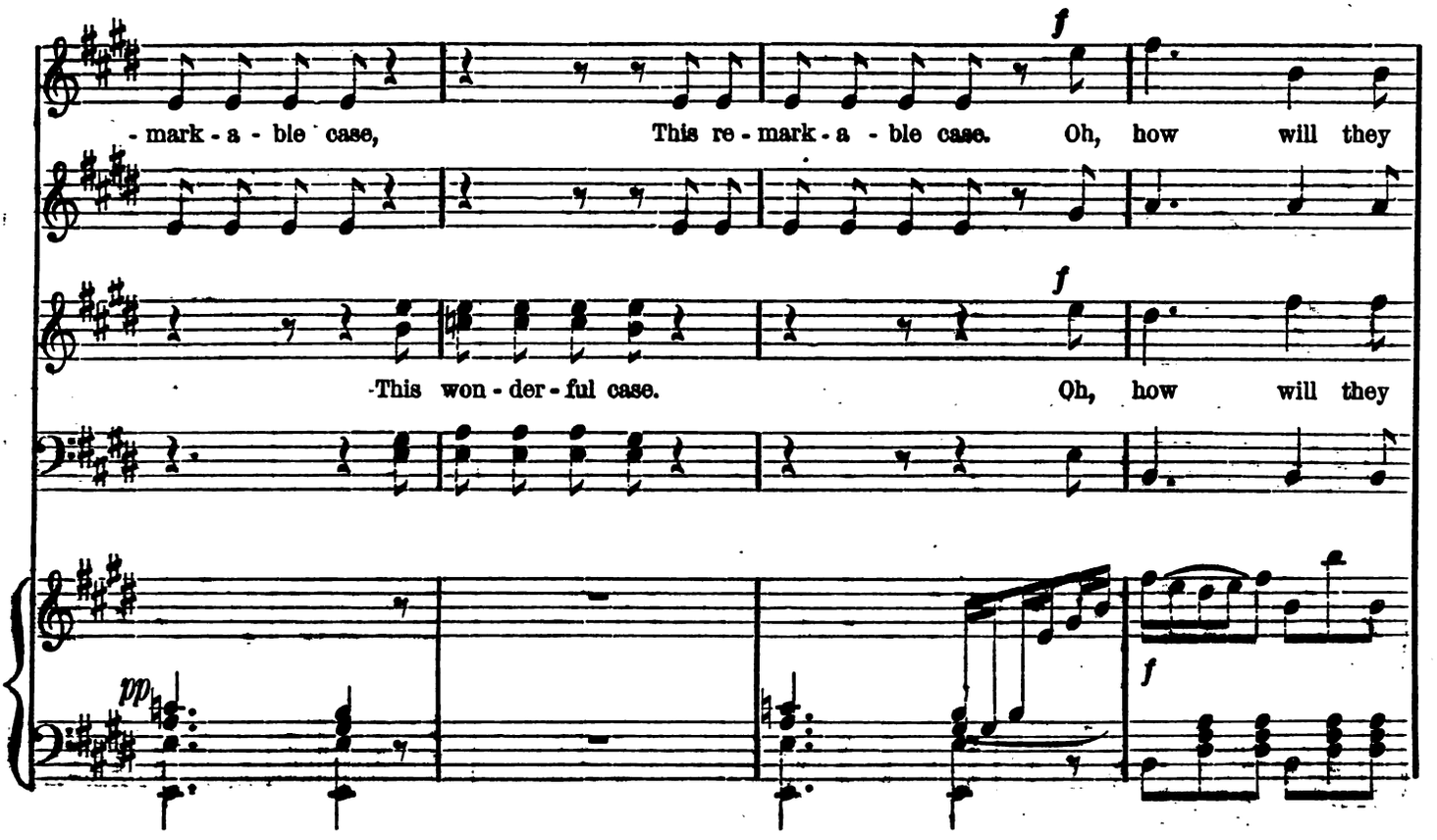

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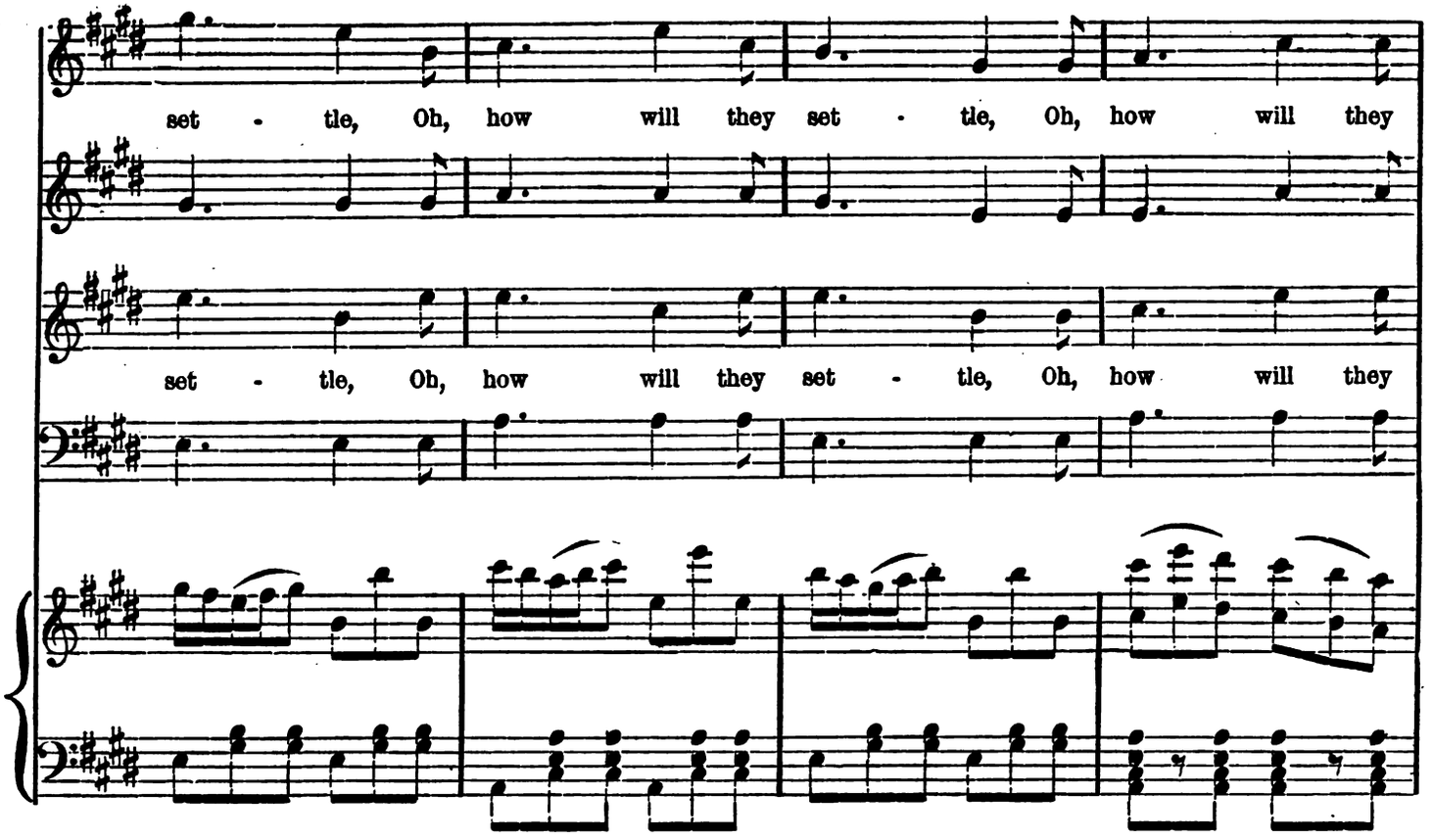

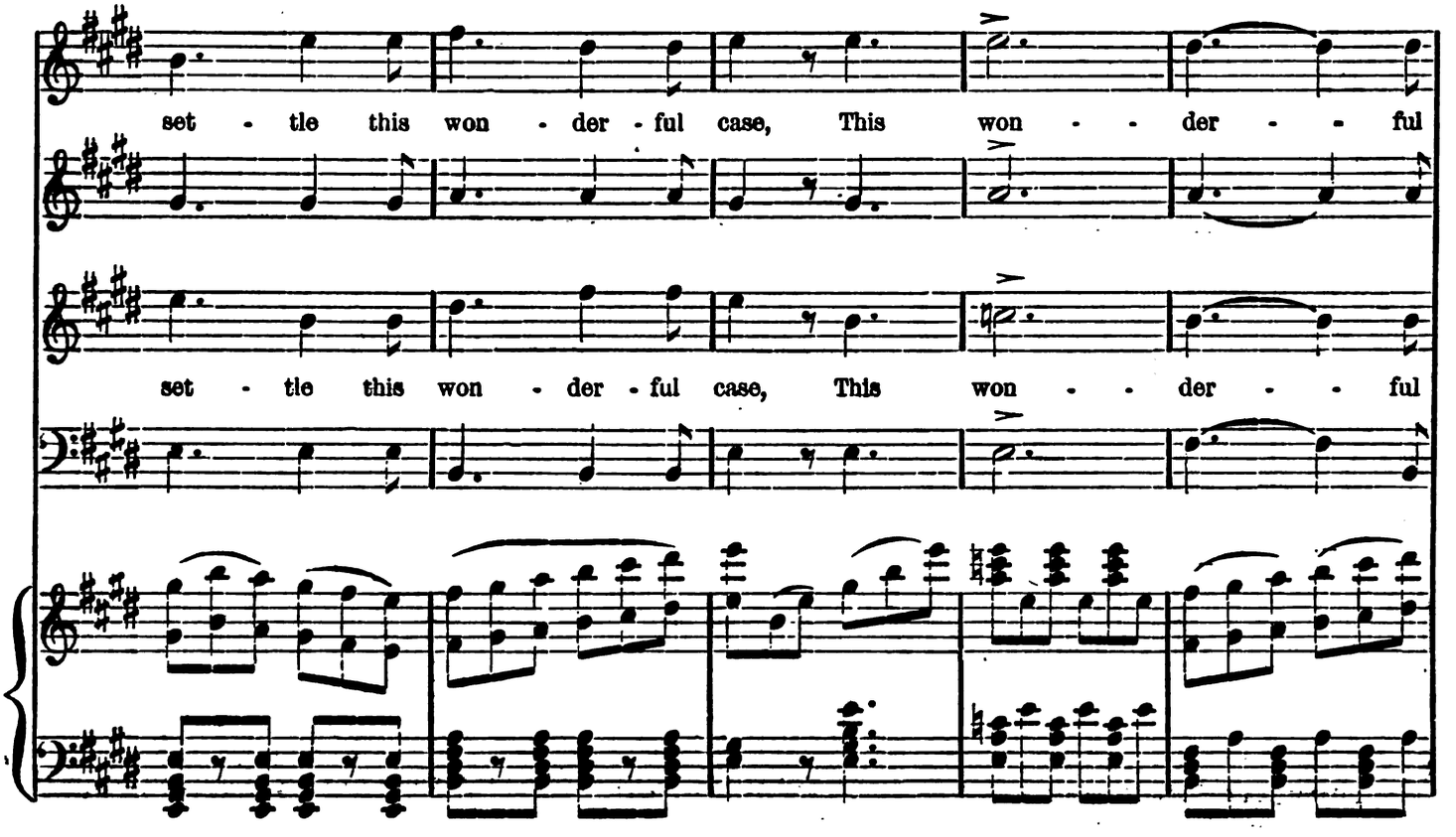

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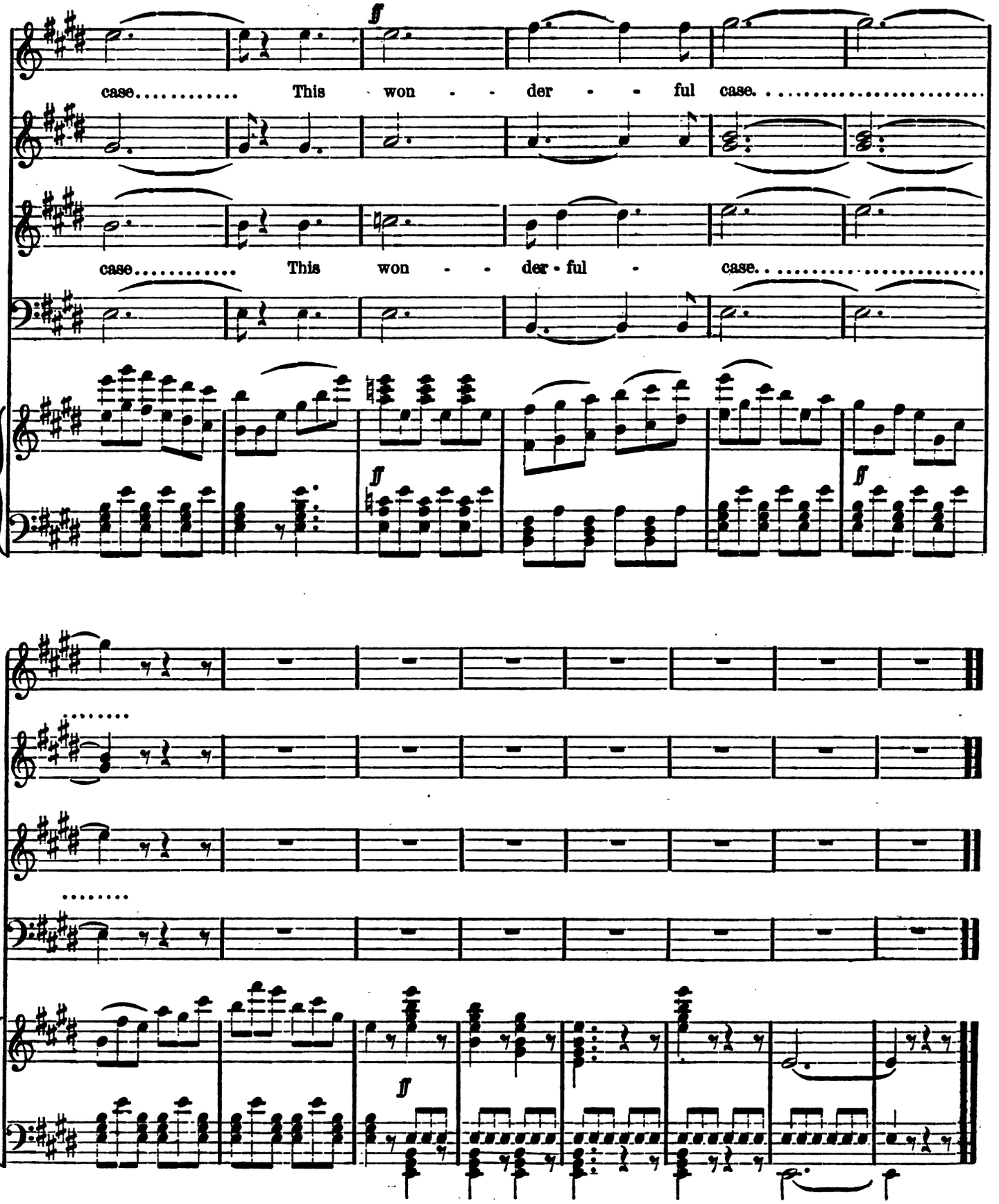

BRIGETTA *soliloquises how she loves the* COUNT, *and how he has persuaded her to plead his cause in court, as the Doge will not allow him any civil rights until he has proved himself to be alive.*

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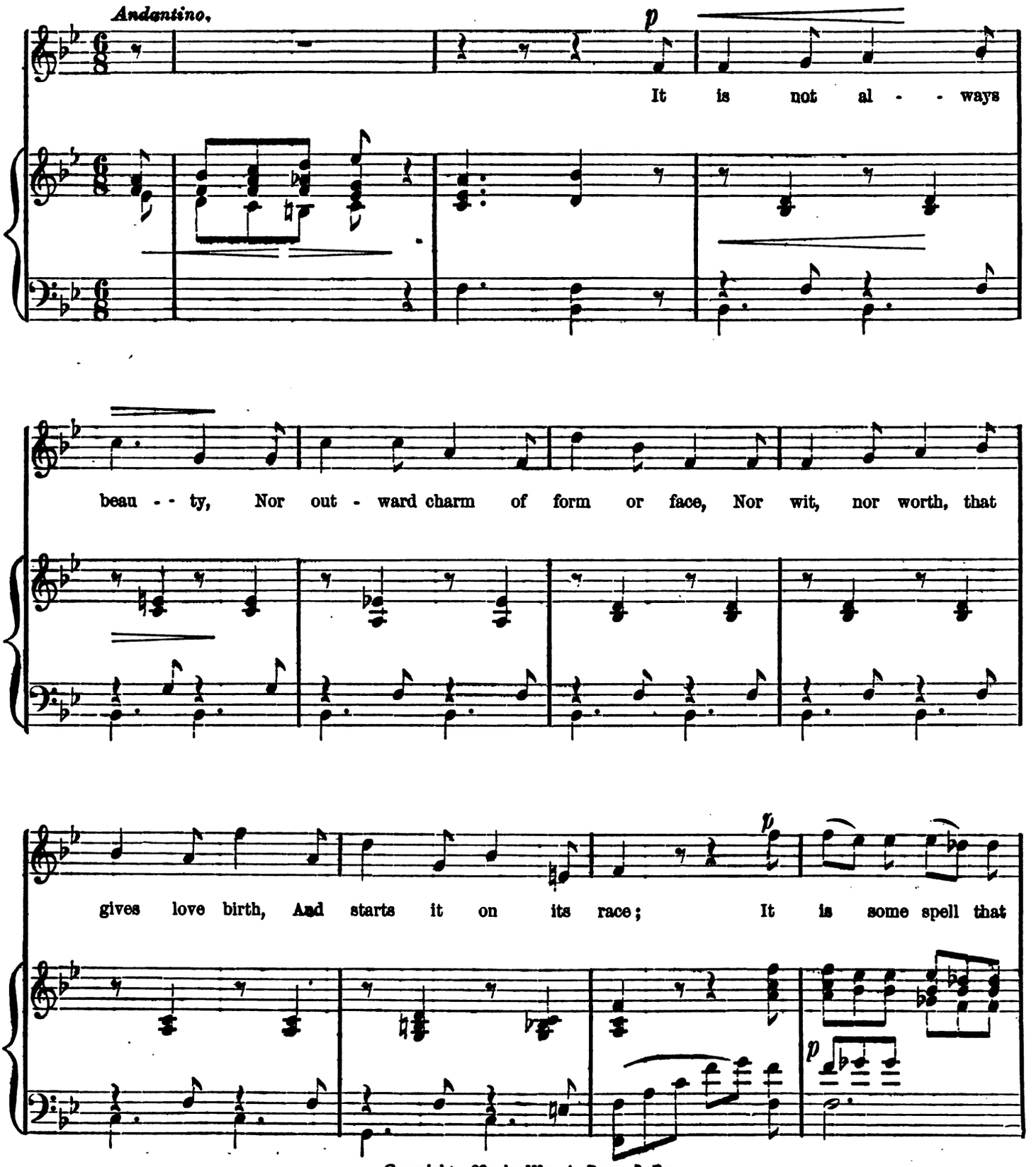
SYMPATHY.

No. 19. ARIA. Brigetta.

Andantino.



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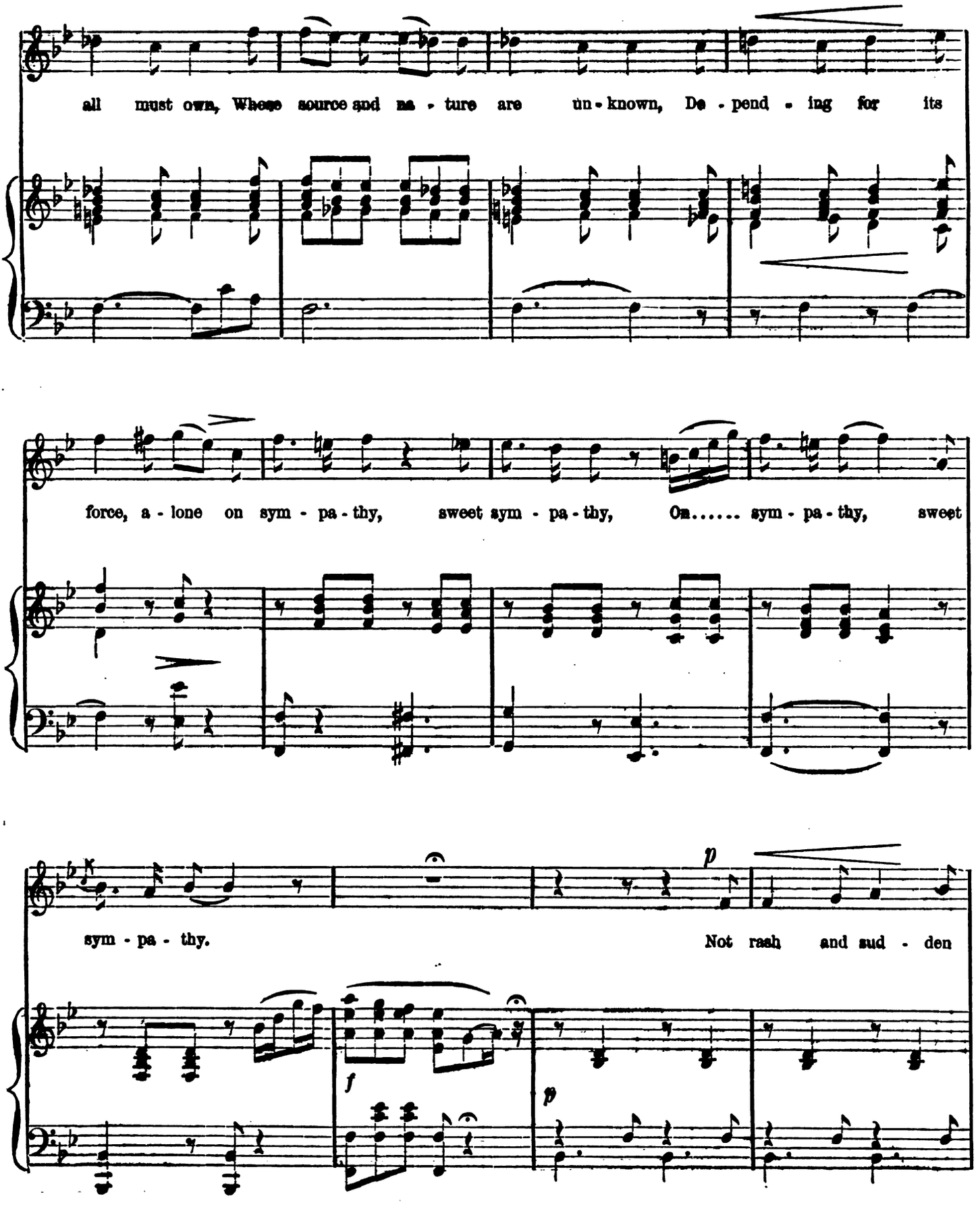

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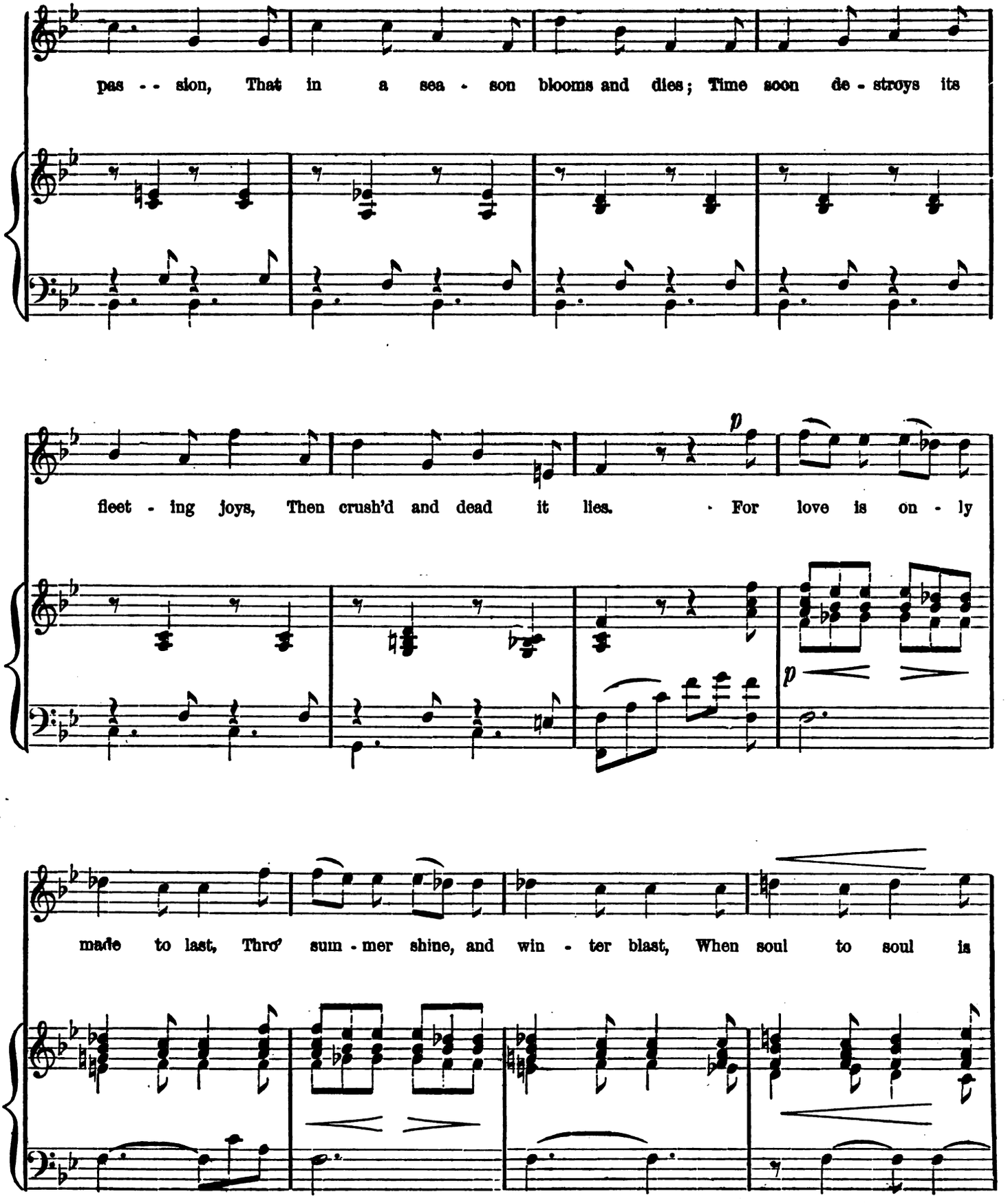

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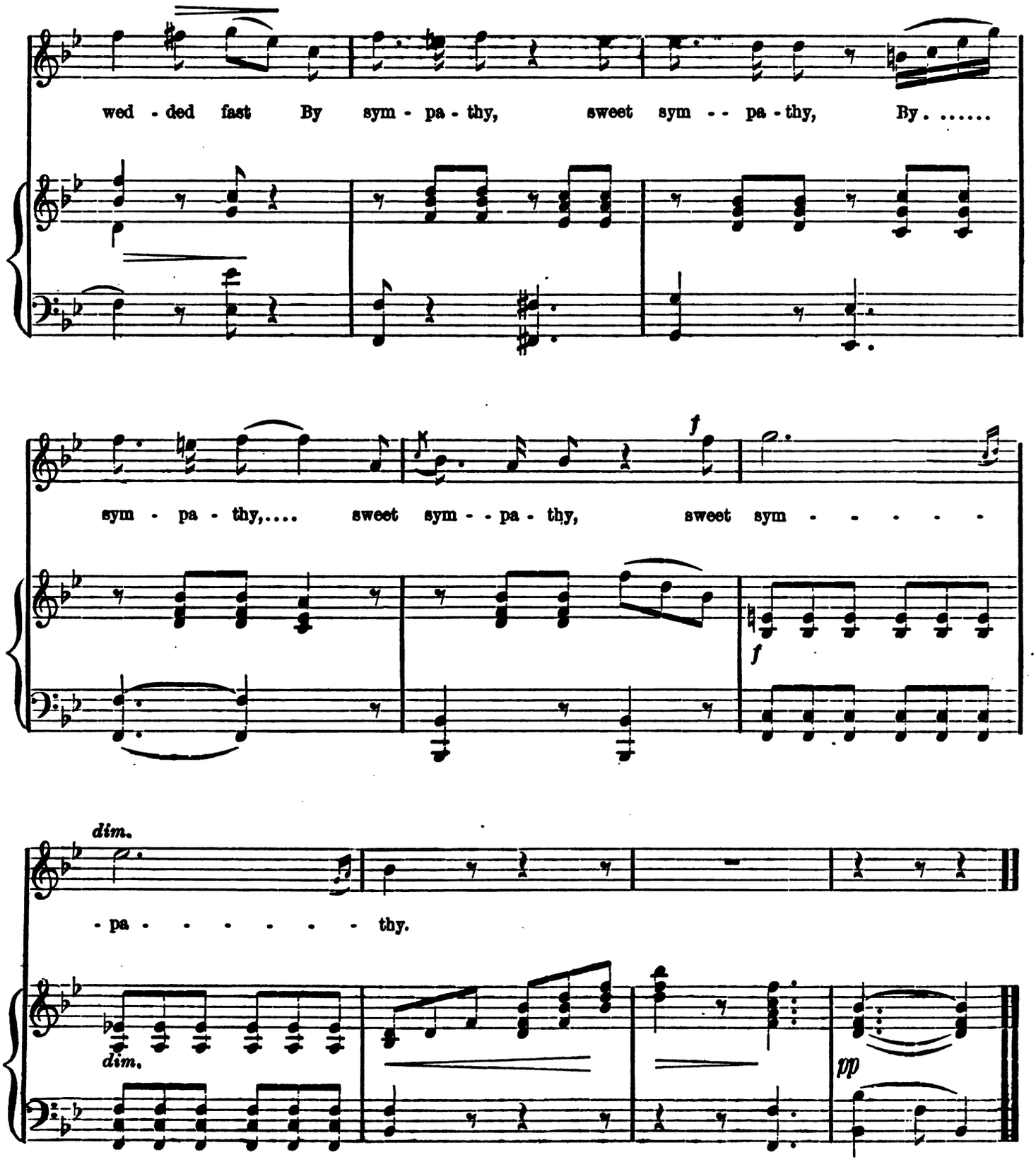

ESTRELLA *comes on and taxes* BRIGETTA *with unfriendliness towards her, in pleading the* COUNT'S *cause. It ends in a quarrel, and the exit of* BRIGETTA. LORENZO *hears the altercation, and enters.* ESTRELLA *tells him she will plead her own cause, as* BRIGETTA *is going to plead the* COUNT'S. LORENZO *tries to dissuade her, but fails.* ESTRELLA *exits to make her preparations.*

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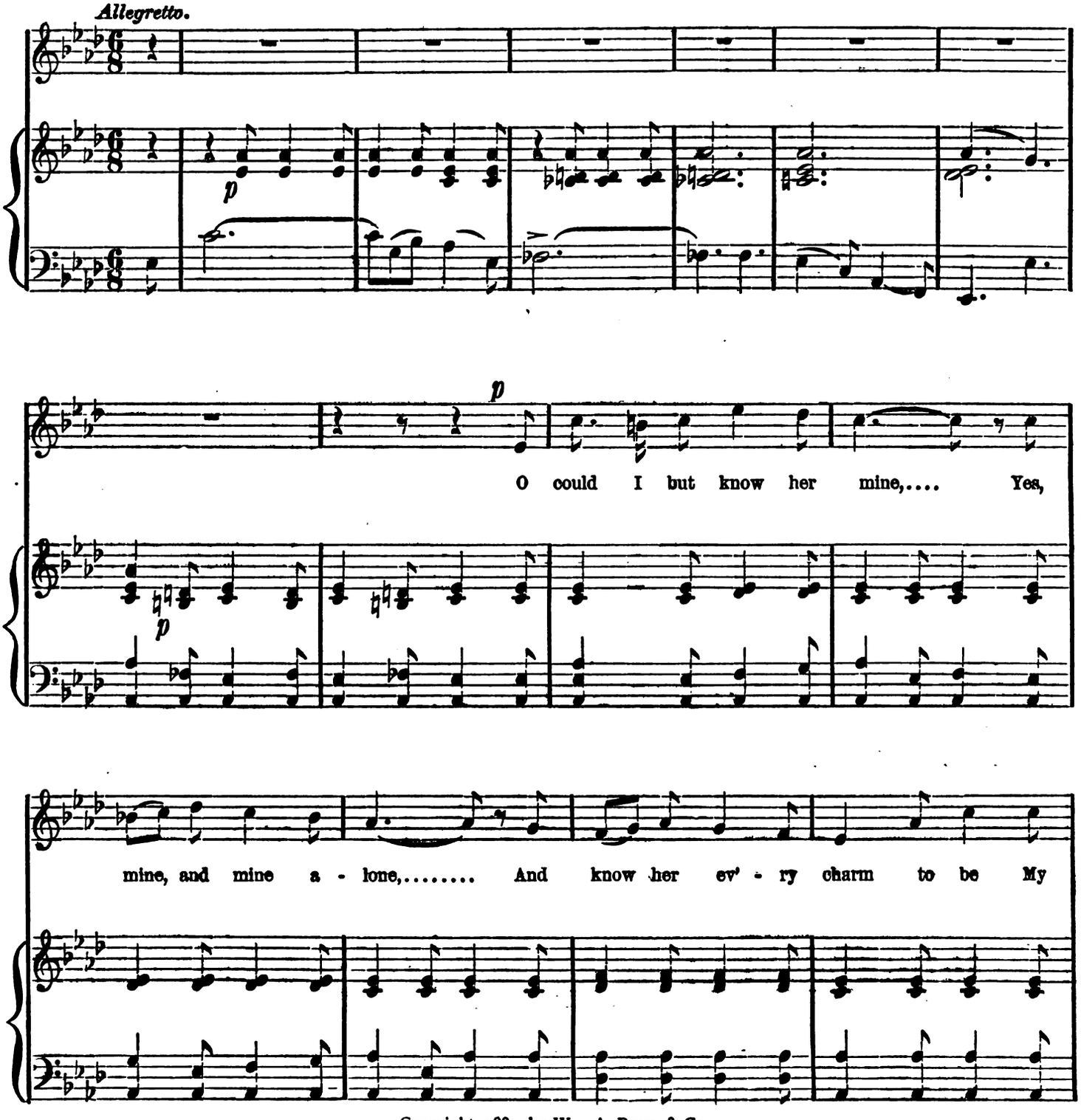
MY OWN, MY OWN!

No. 20. ARIA. Lorenzo.



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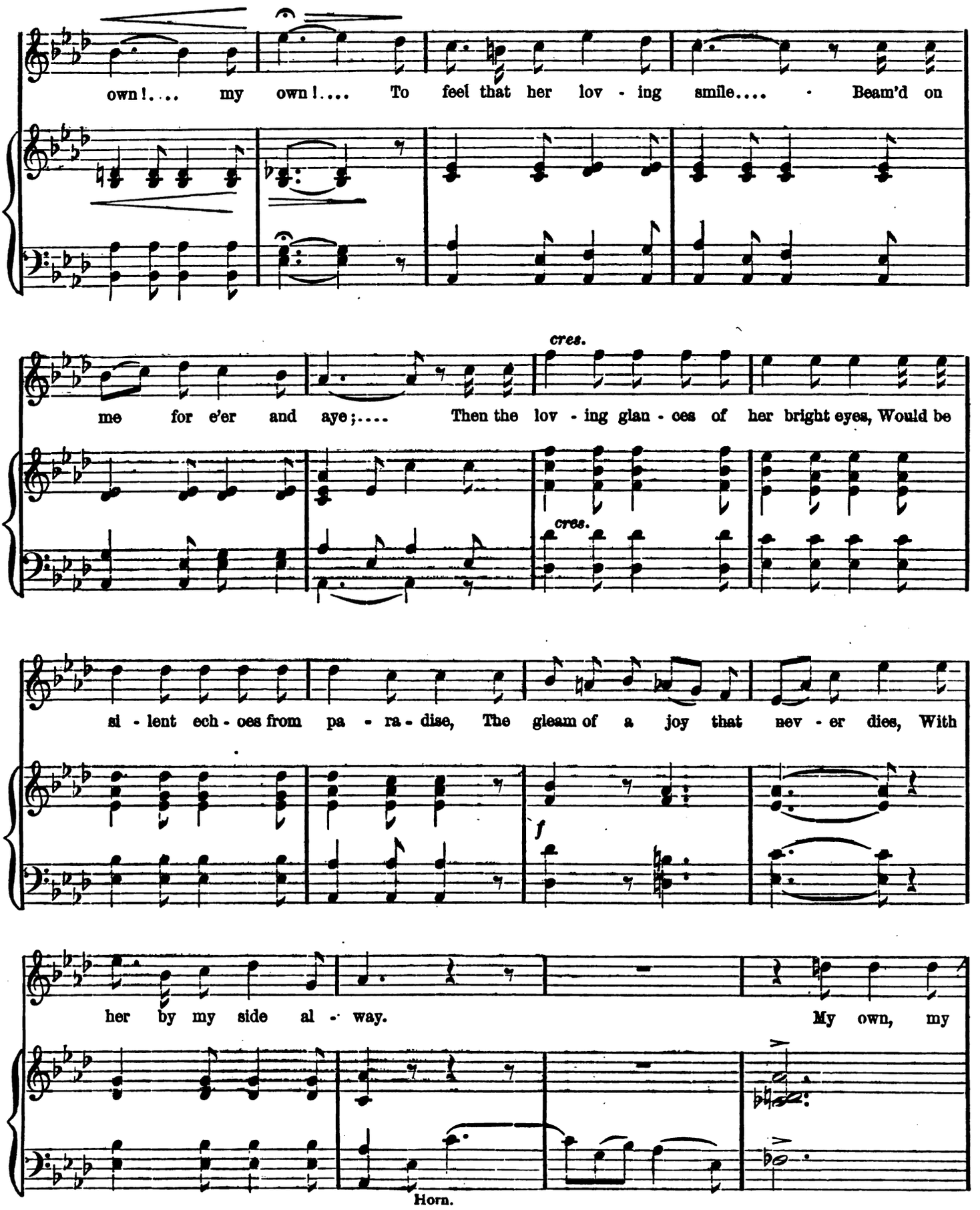

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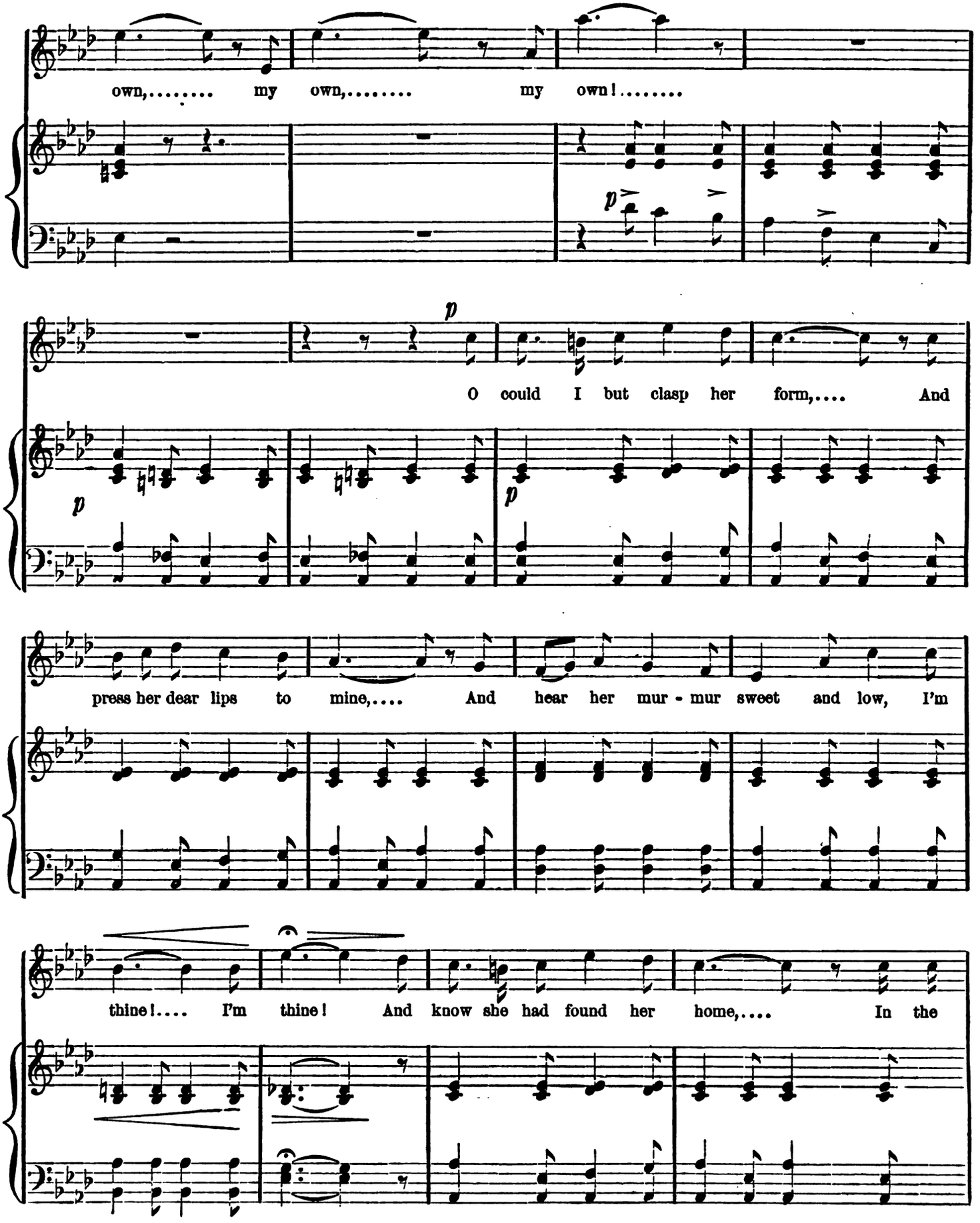

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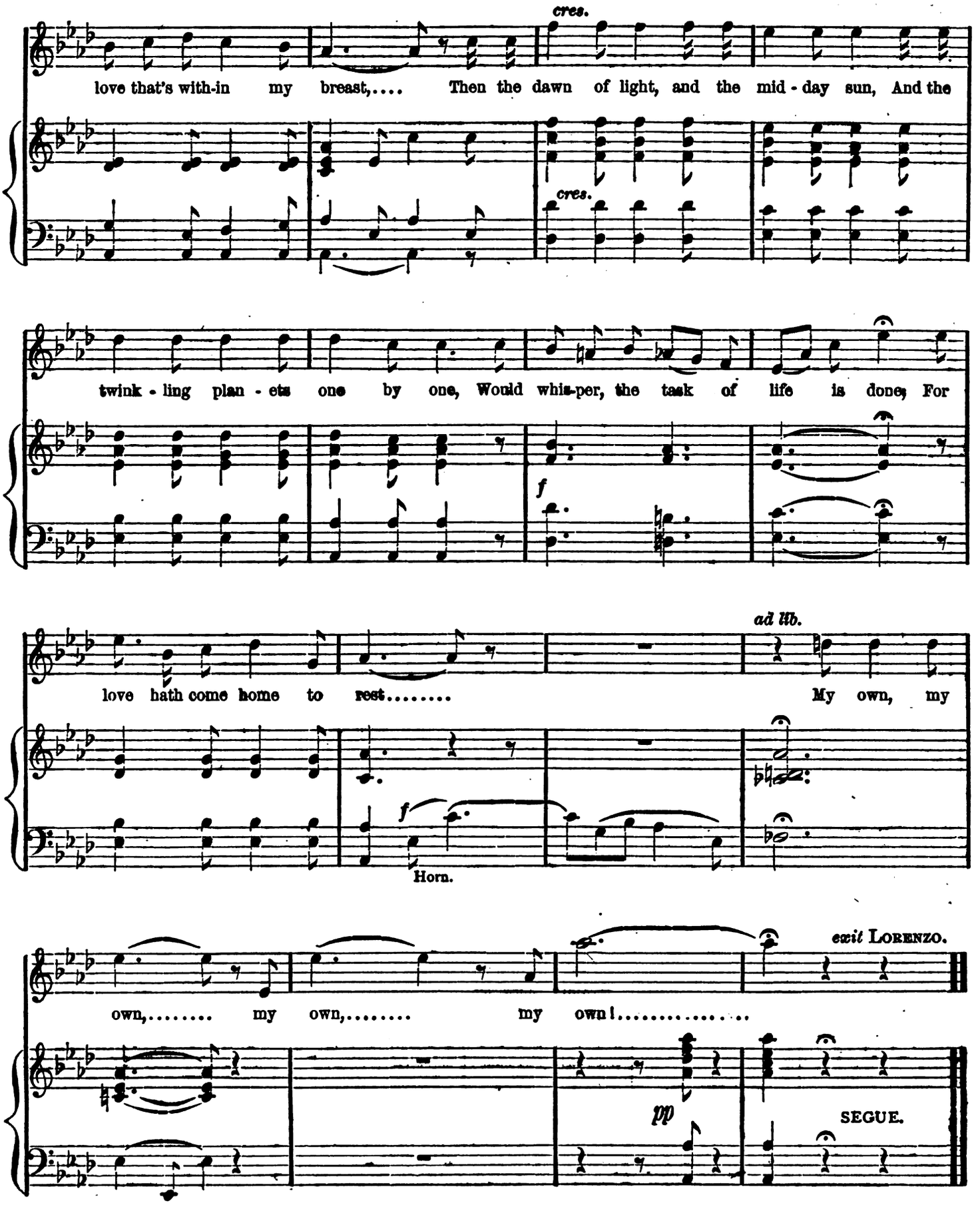

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Enter chorus of SOLDIERS, PHYLLOXERA, TARTARELLA, BRIGETTA, DOGE, COUNSELLORS, NOTRARY & MAJOR DOMO

No. 21. GRAND MARCH AND CHORUS.

Allo. Brass.

ff

Tempo di marcia. (*enter chorus.*)

f

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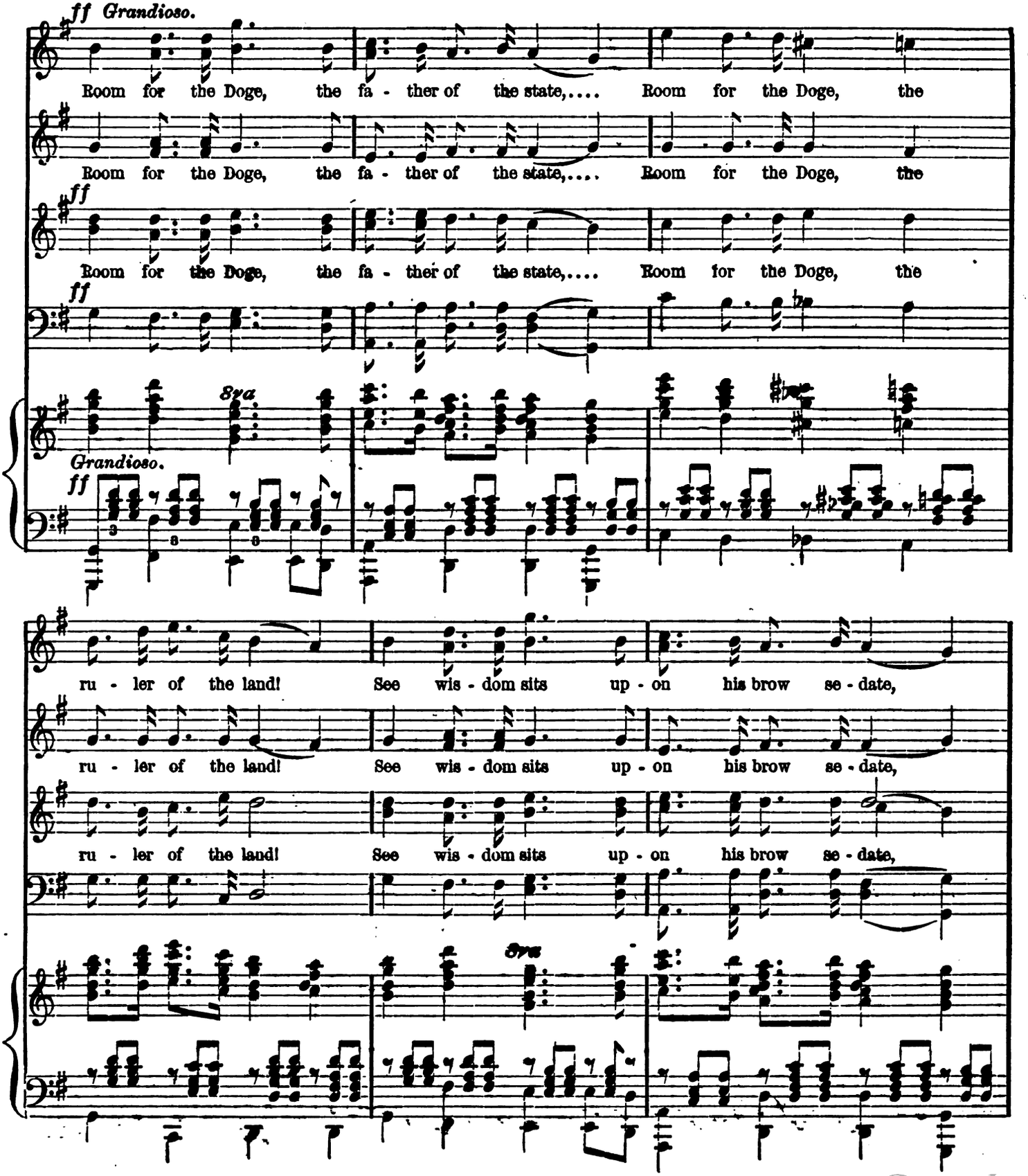
Enter PHYLLOXERA & TARTARELLA, *afterwards* DOGE & MAJOR DOMO

ROOM FOR THE DOGE.



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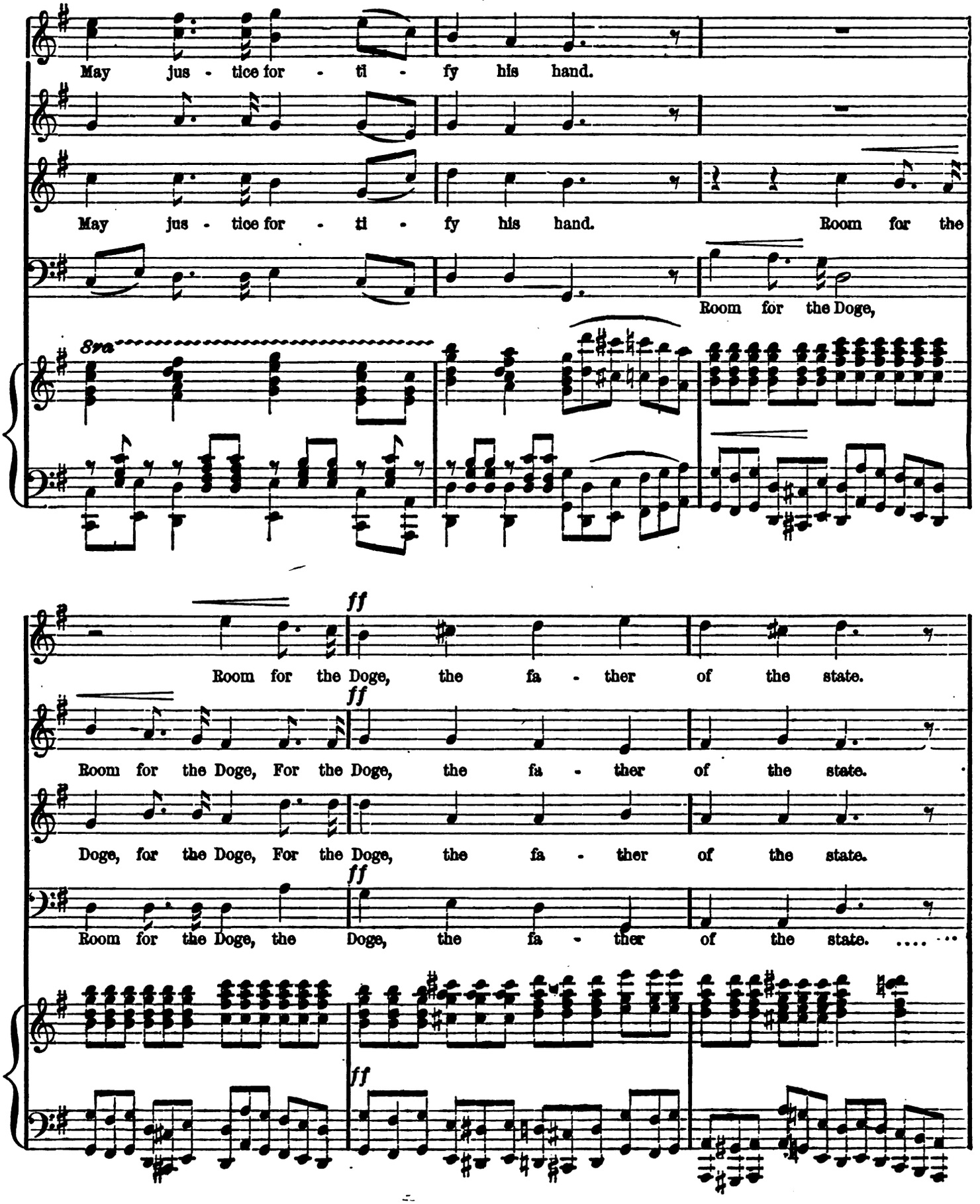

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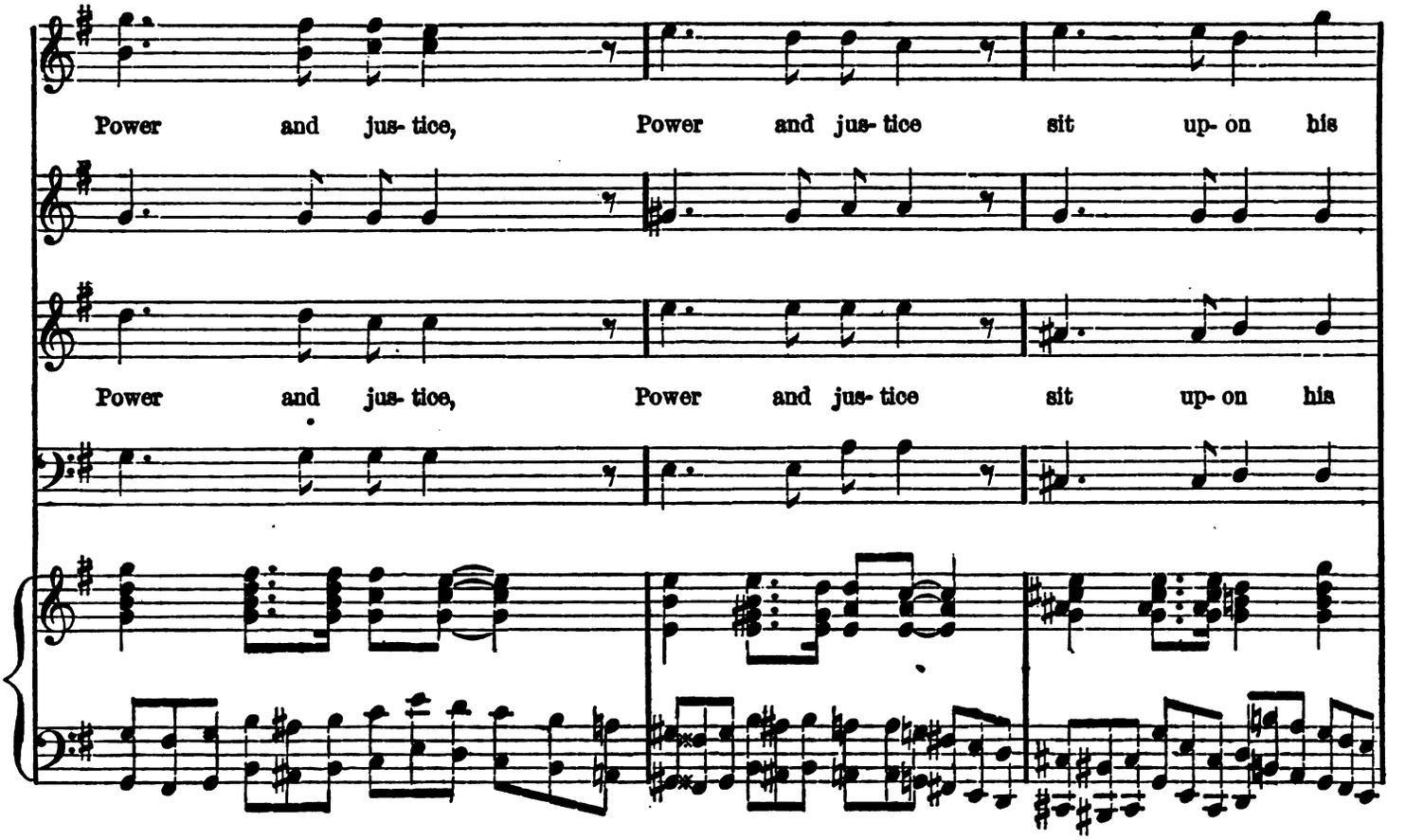

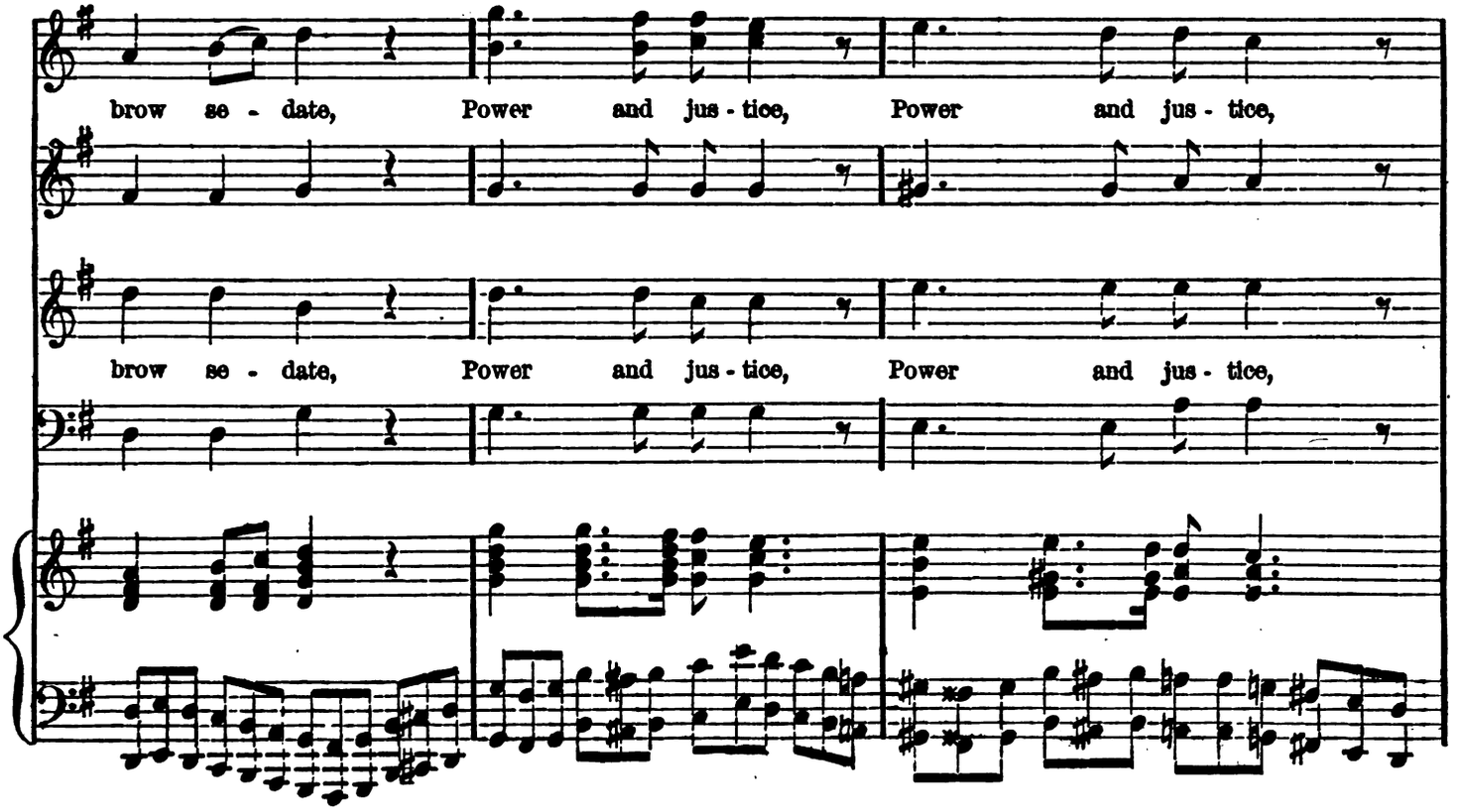

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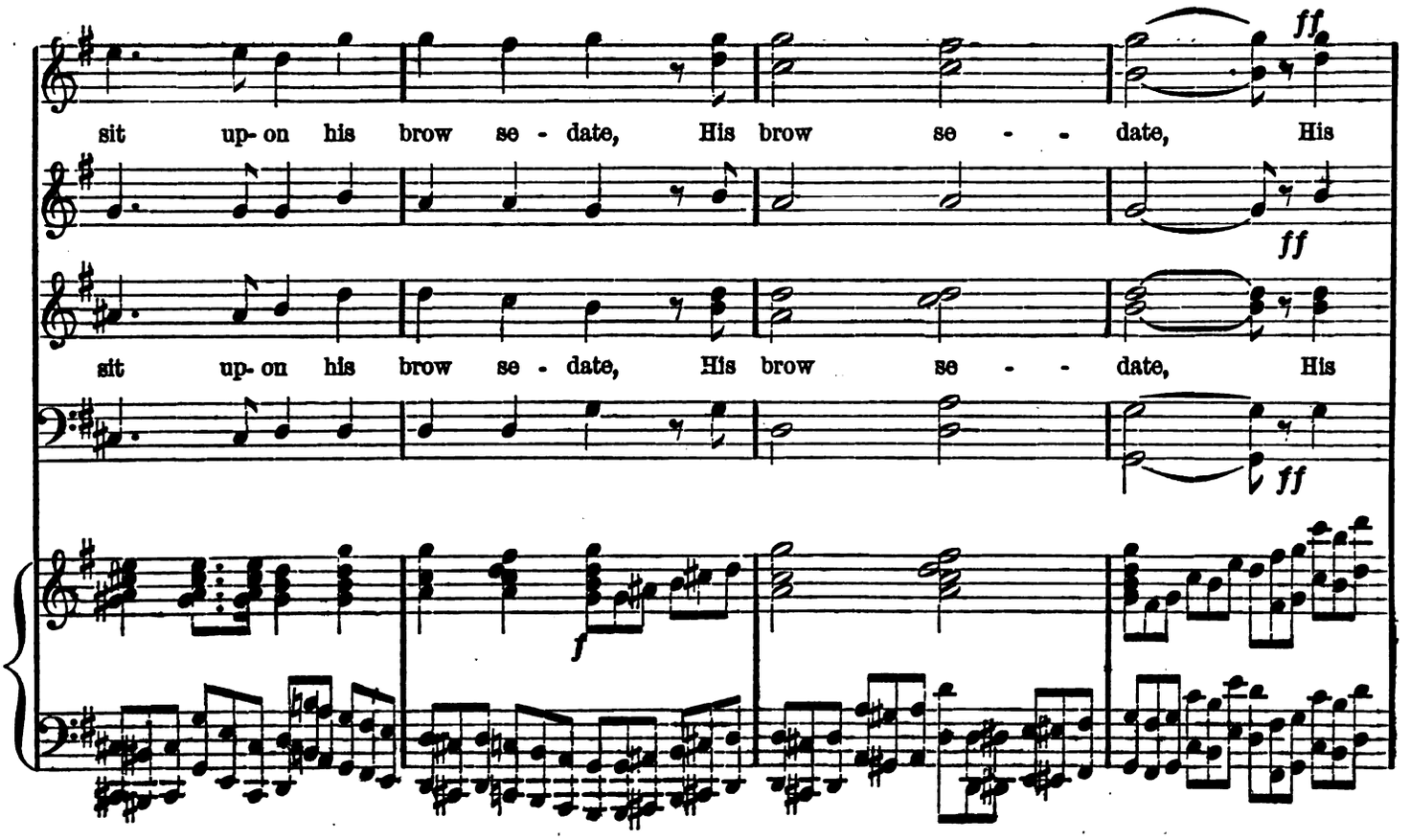

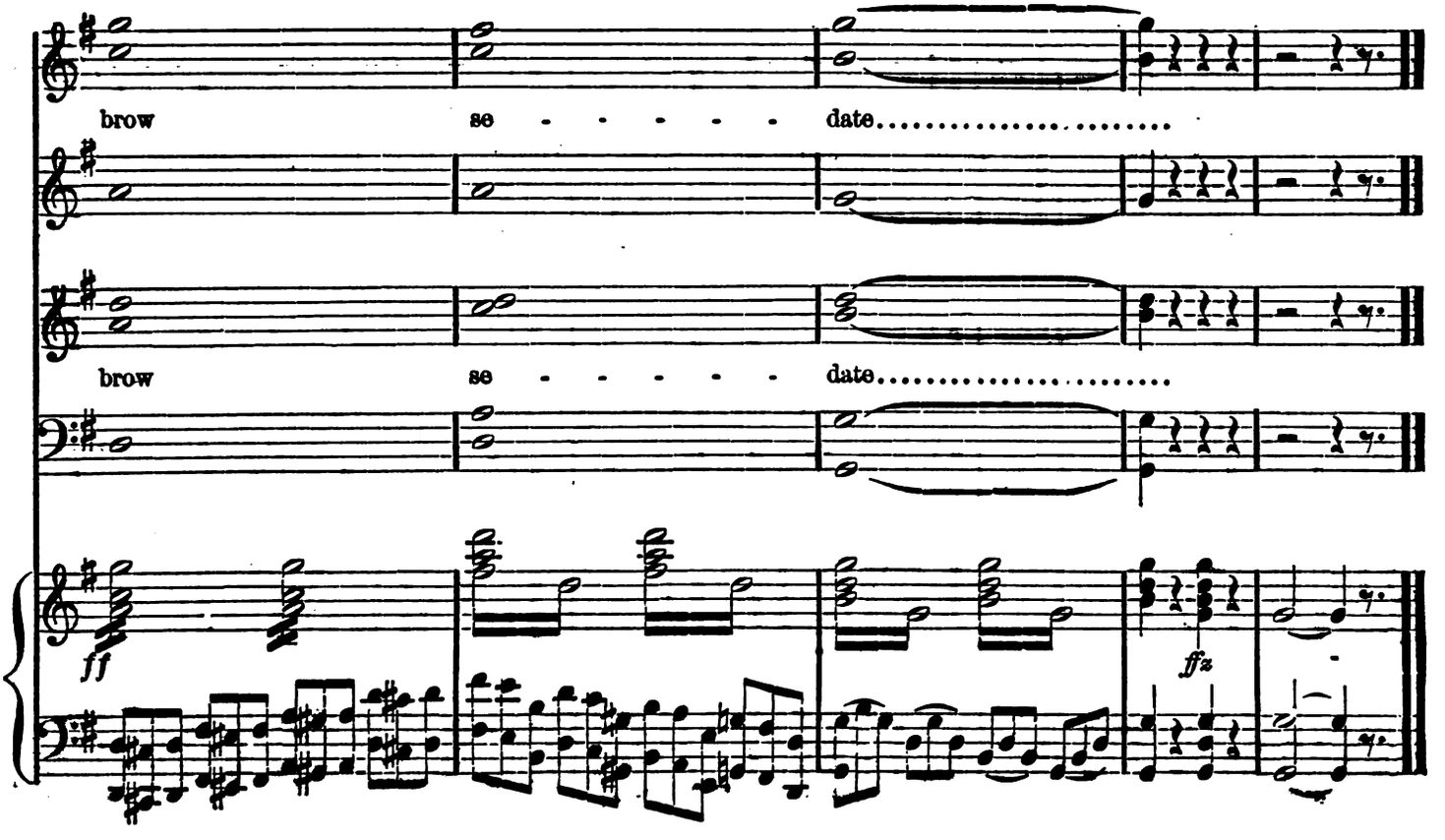

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DOGE *explains the law of Venice, which decrees that any man who gives himself out to be dead, when he is alive, ceases to exist, and calls the principals connected with the case. Enter* COUNT, LORENZO *and* ESTRELLA.

O FATE, I PRAY.

No. 22. VALSE AND ENSEMBLE.

Allegro con fuoco. (*enter* COUNT.)

'Tis he, 'tis he, 'tis he. He

'Tis he, 'tis he, 'tis he. He

8va

cres.

(*Enter* EST. & LOR.) EST.

seems a- live and well as he can be. Ah!.....

seems a- live and well as he can be.

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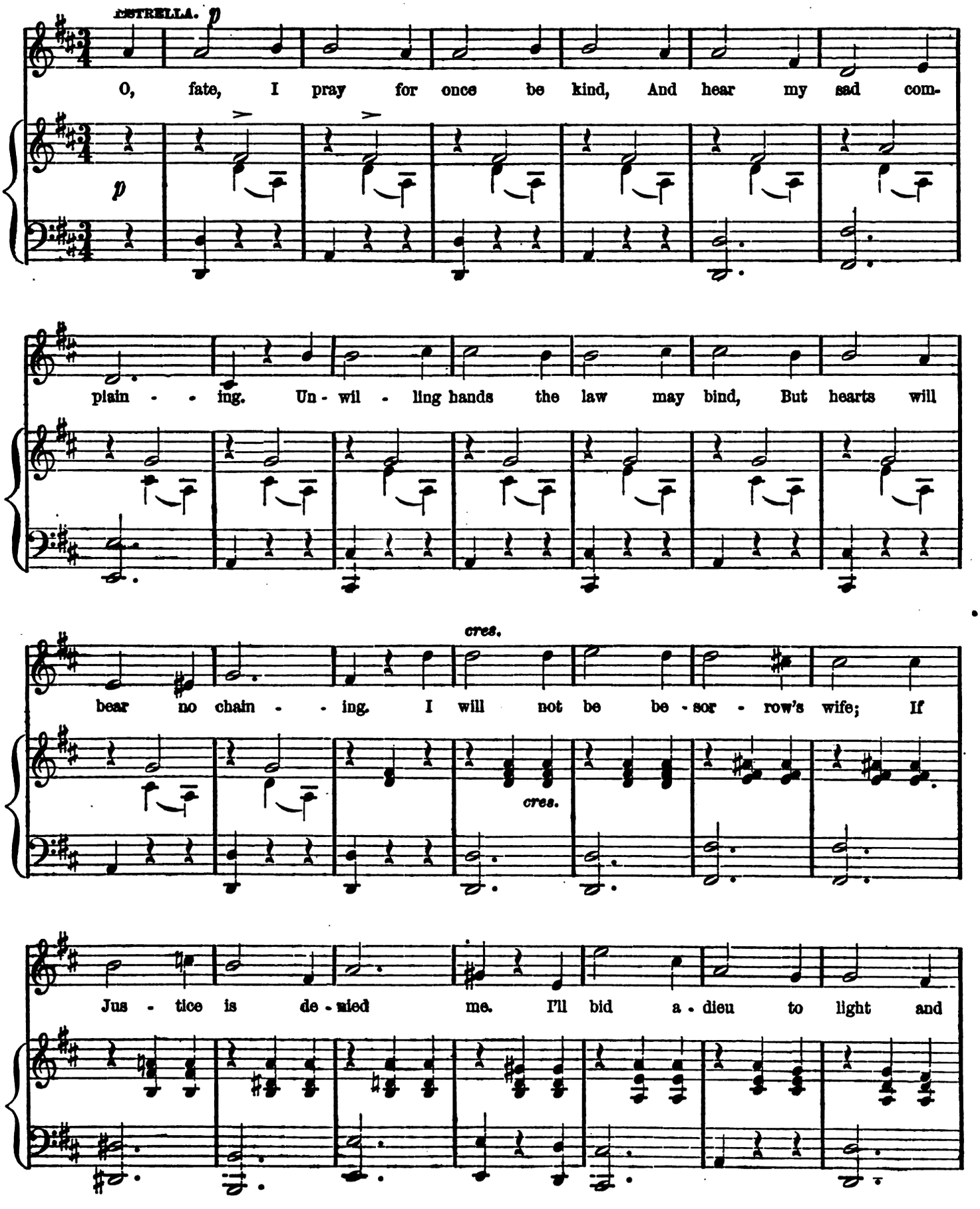

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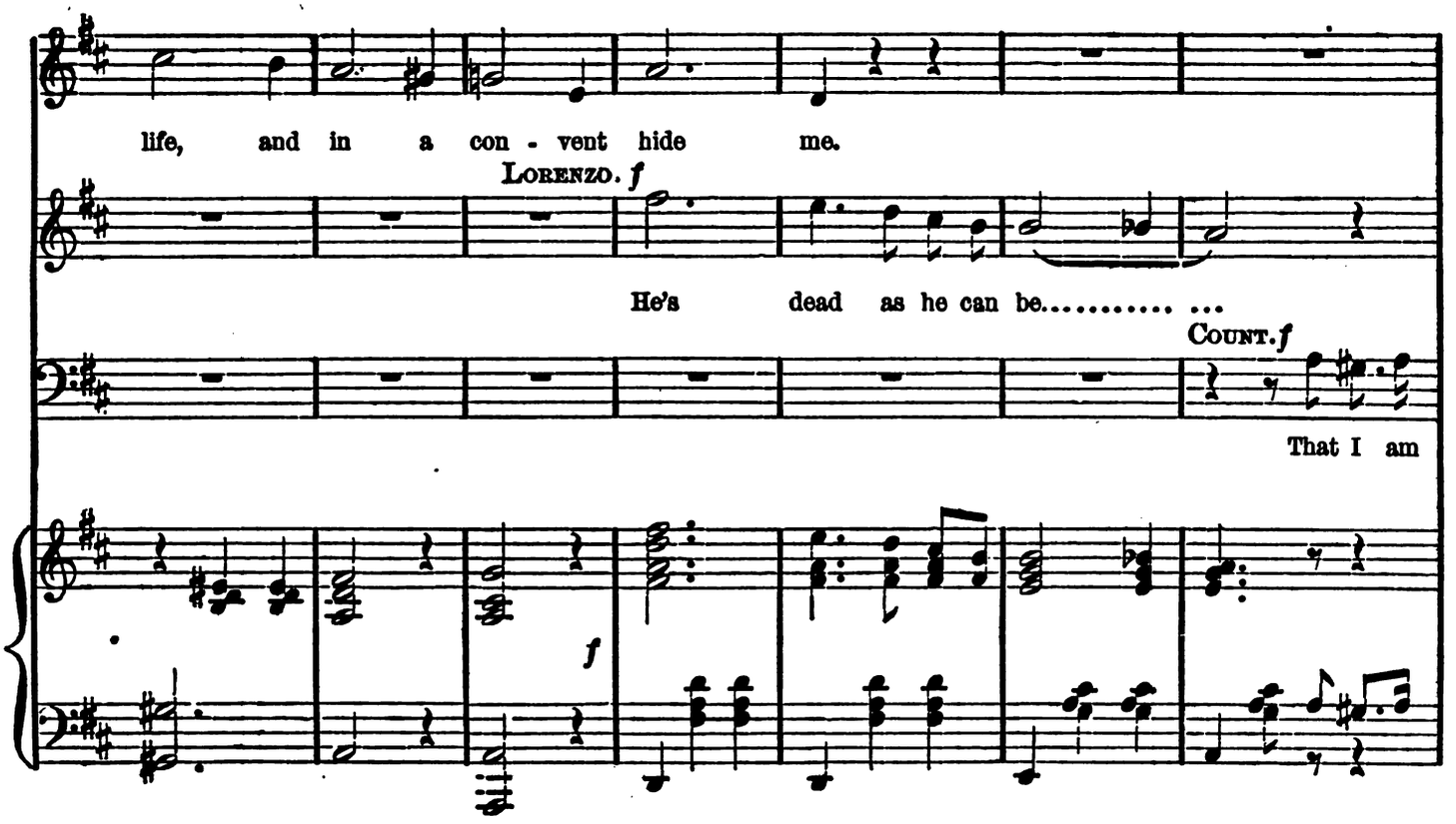

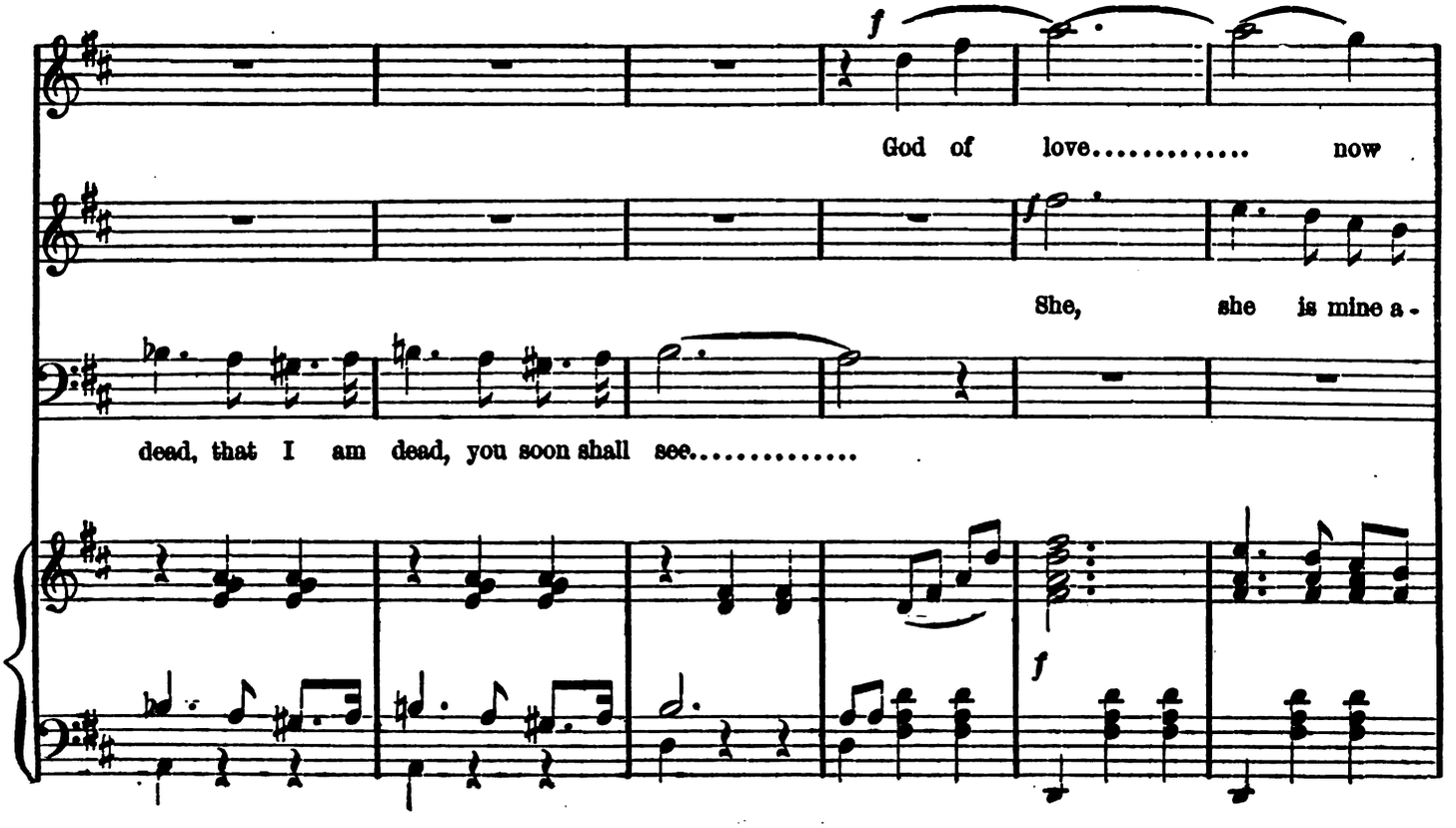

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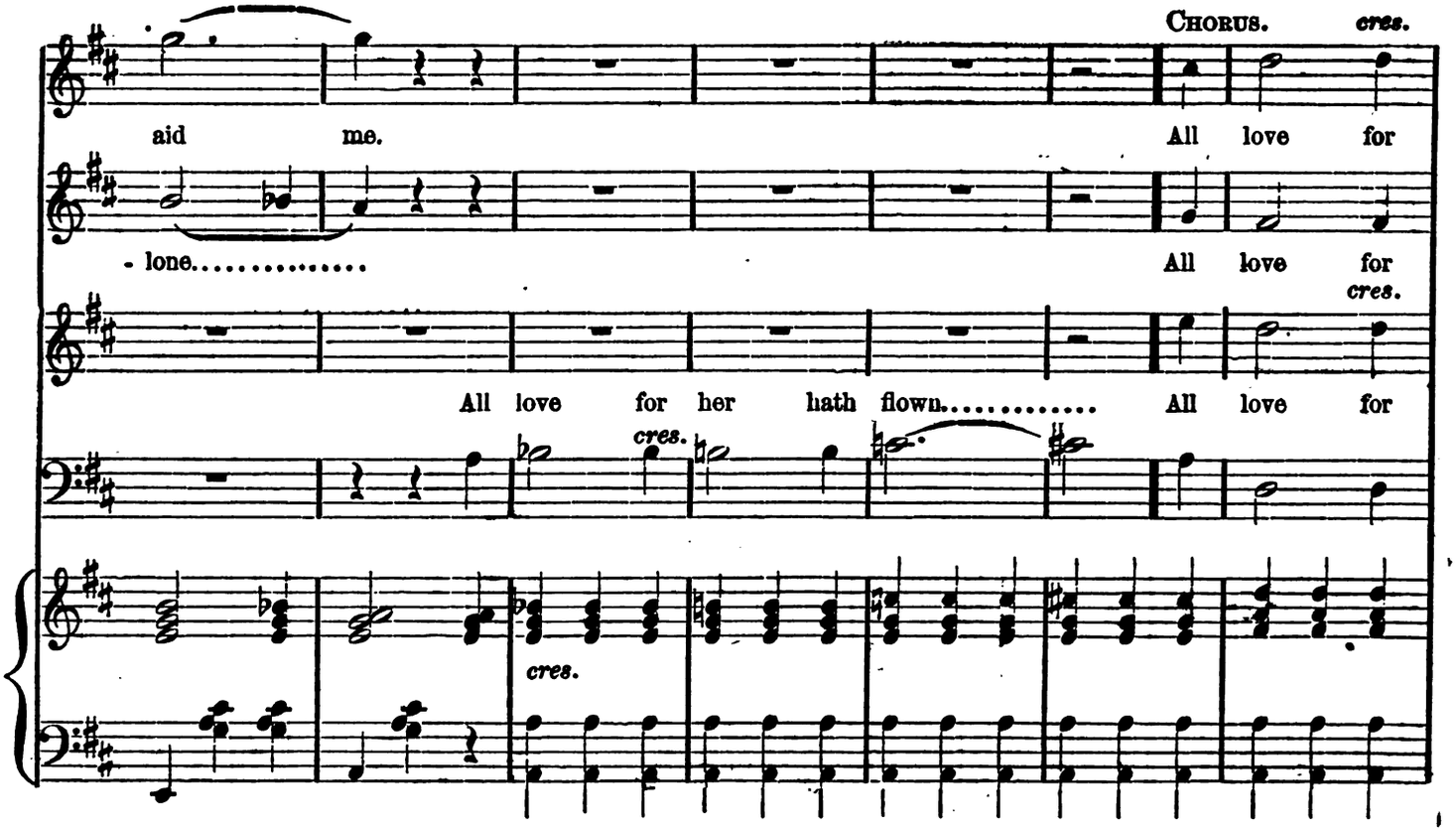

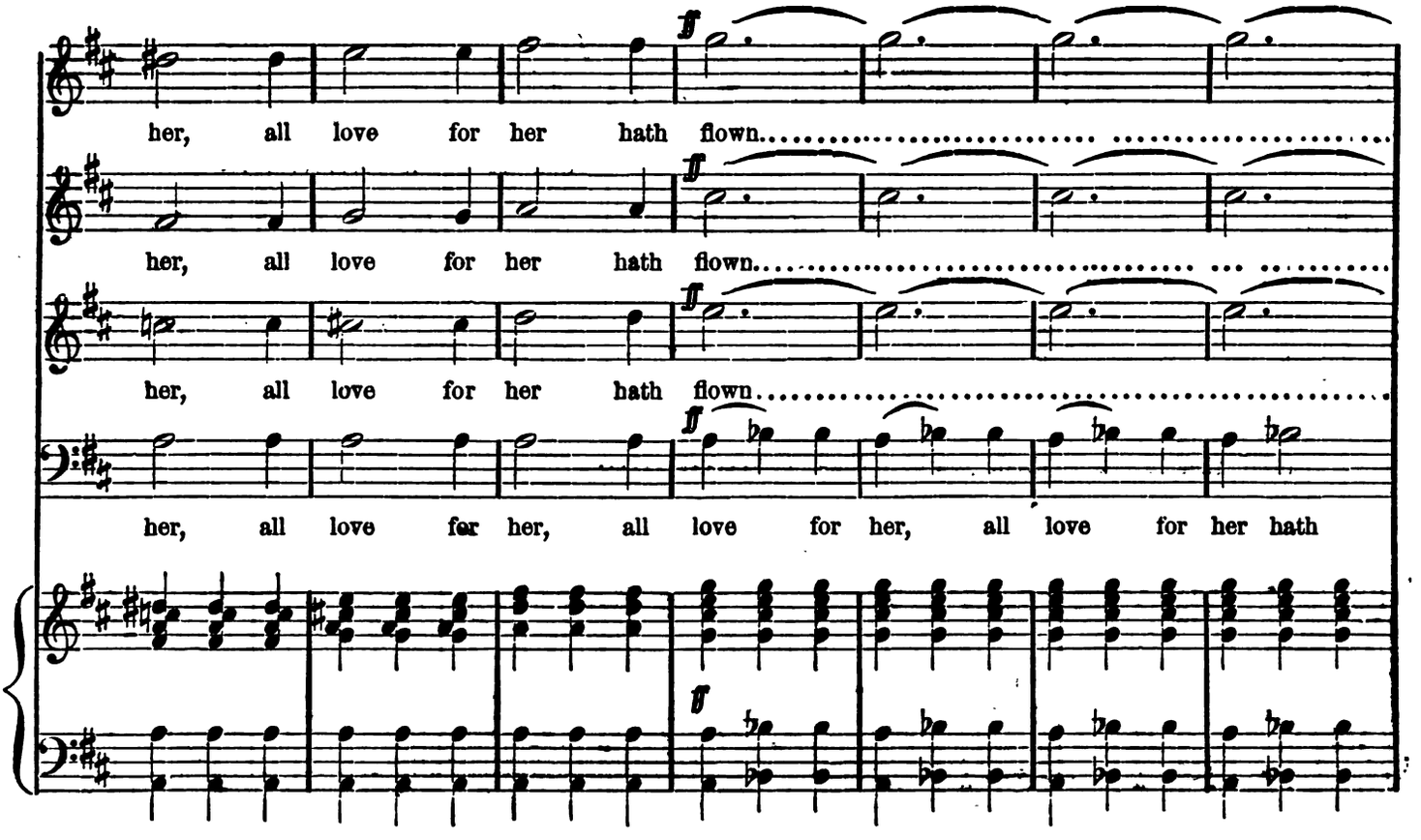

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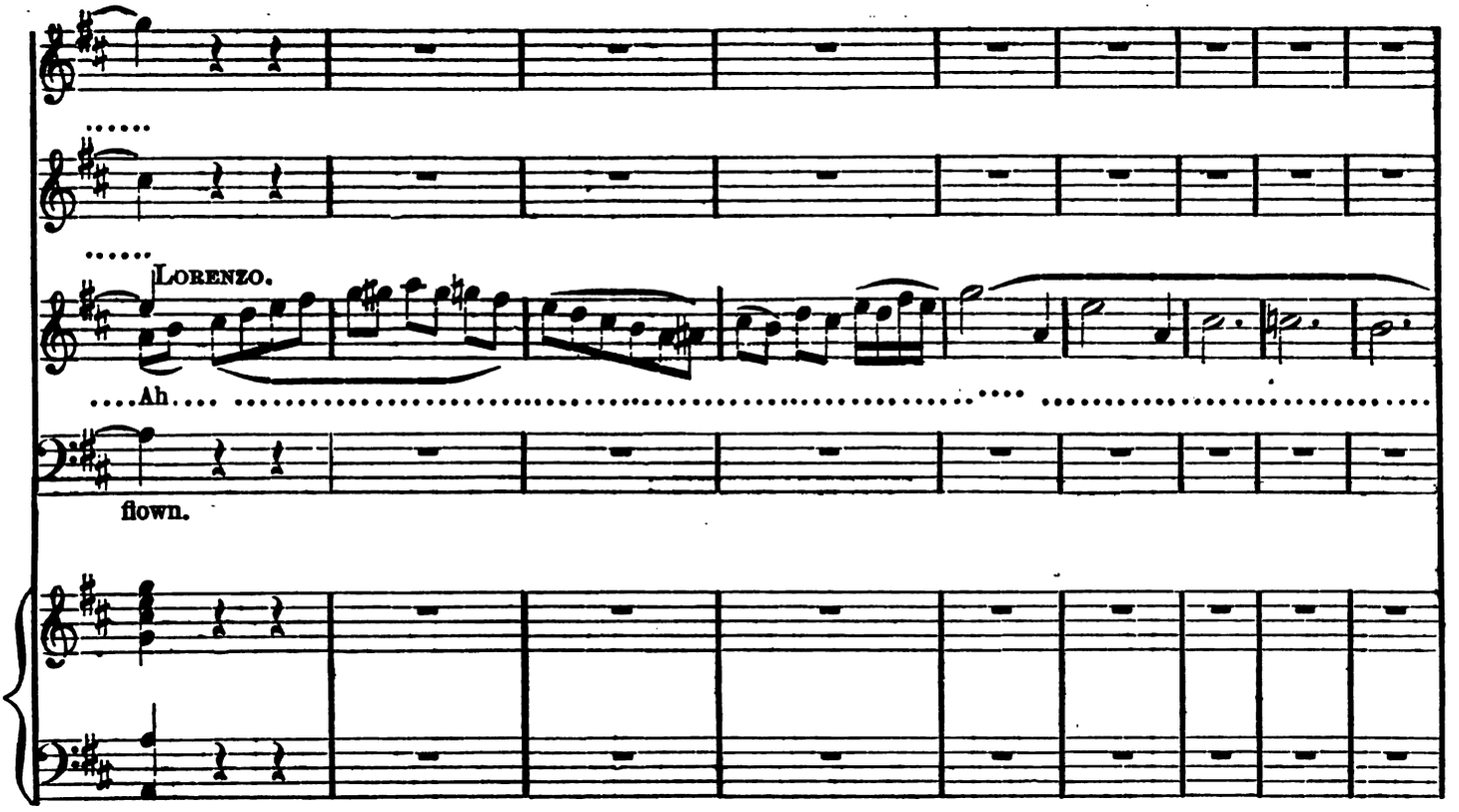

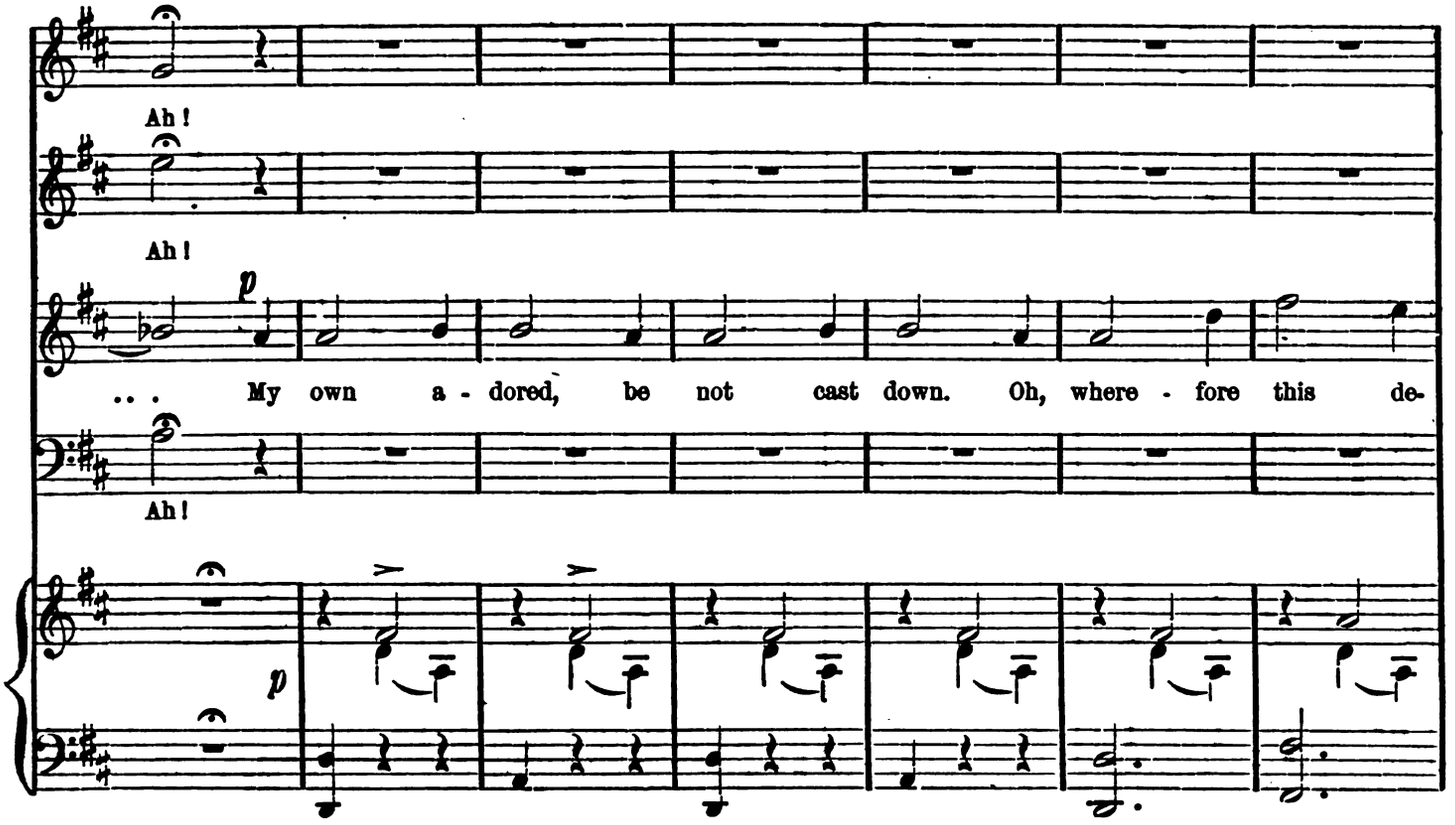

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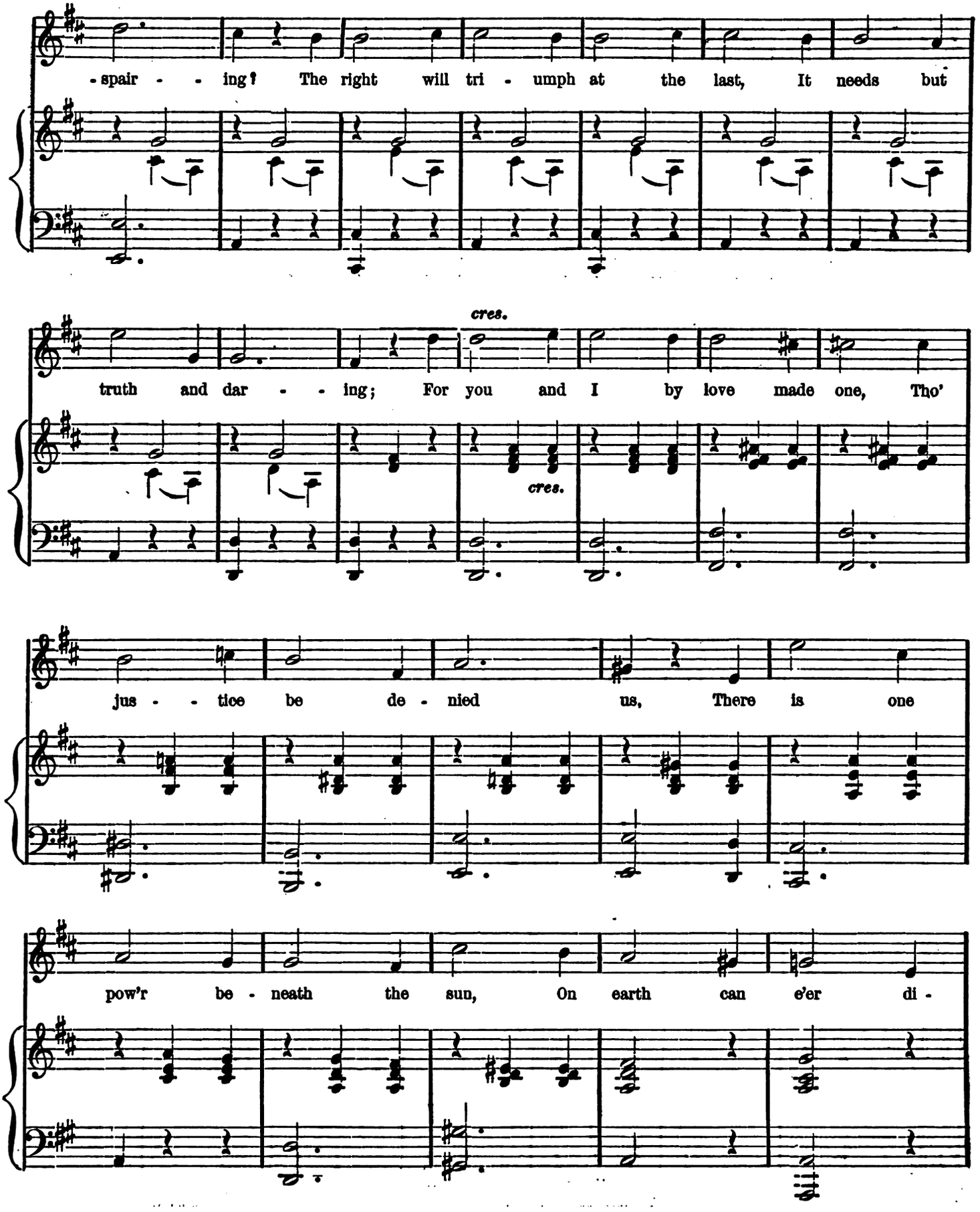

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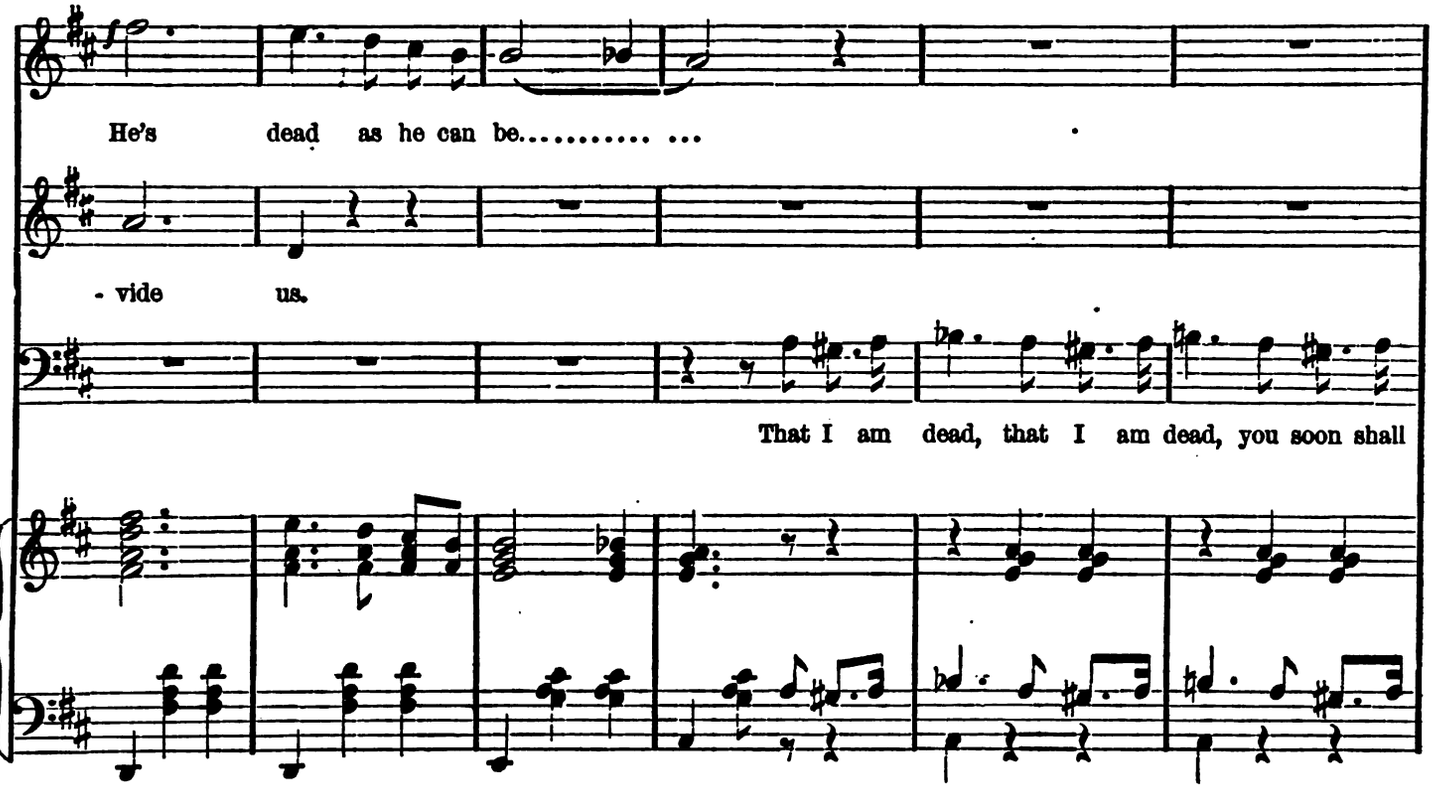

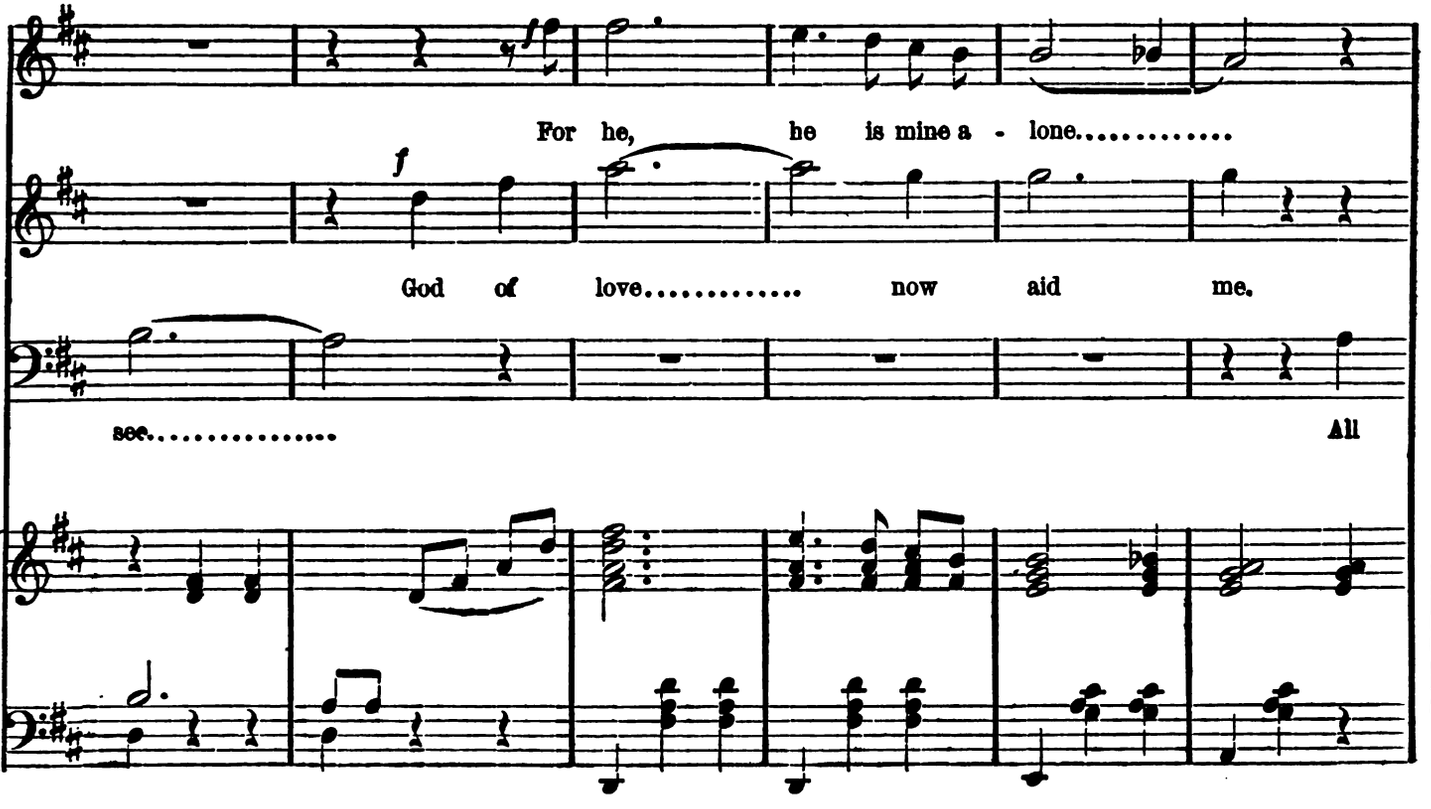

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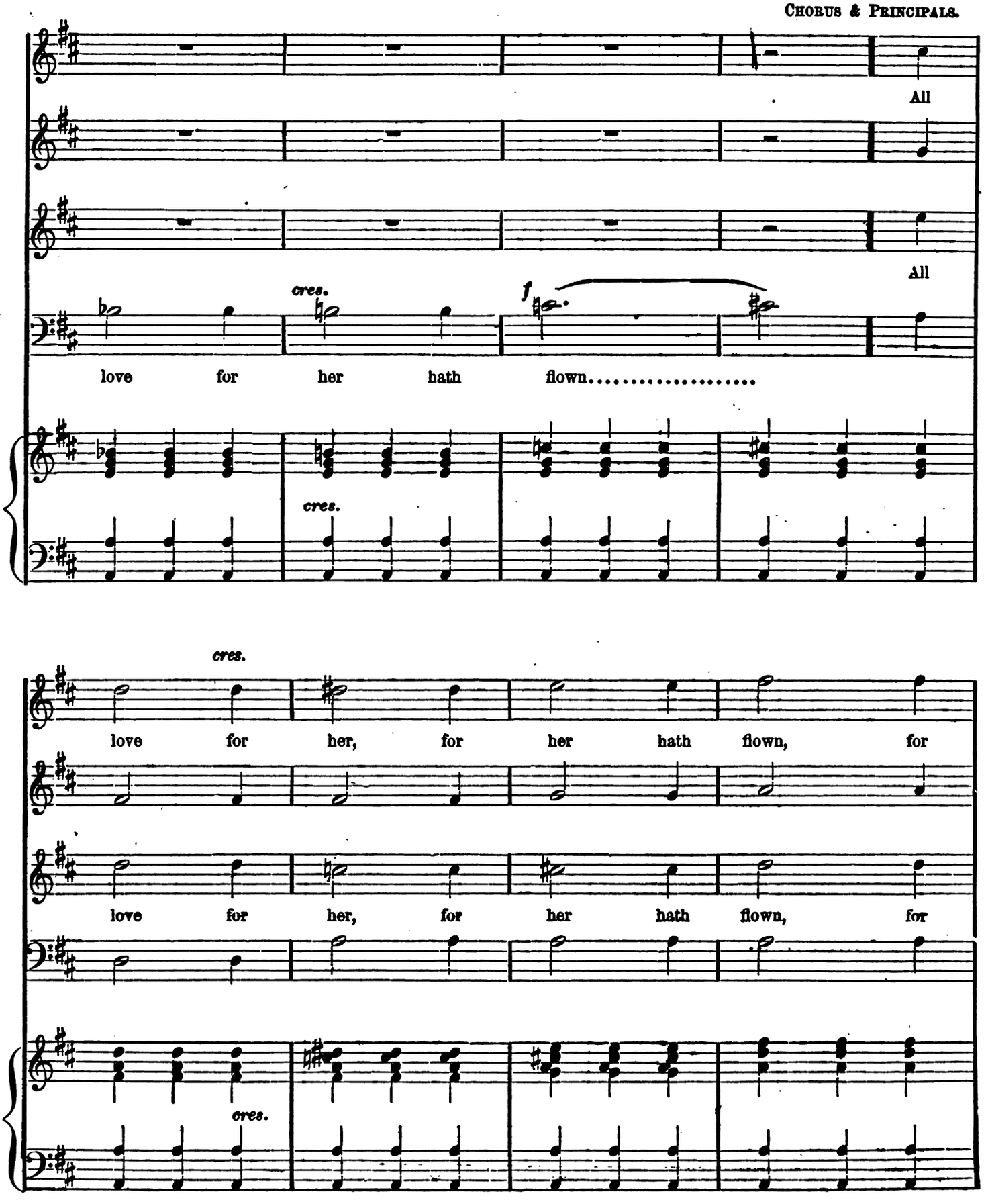

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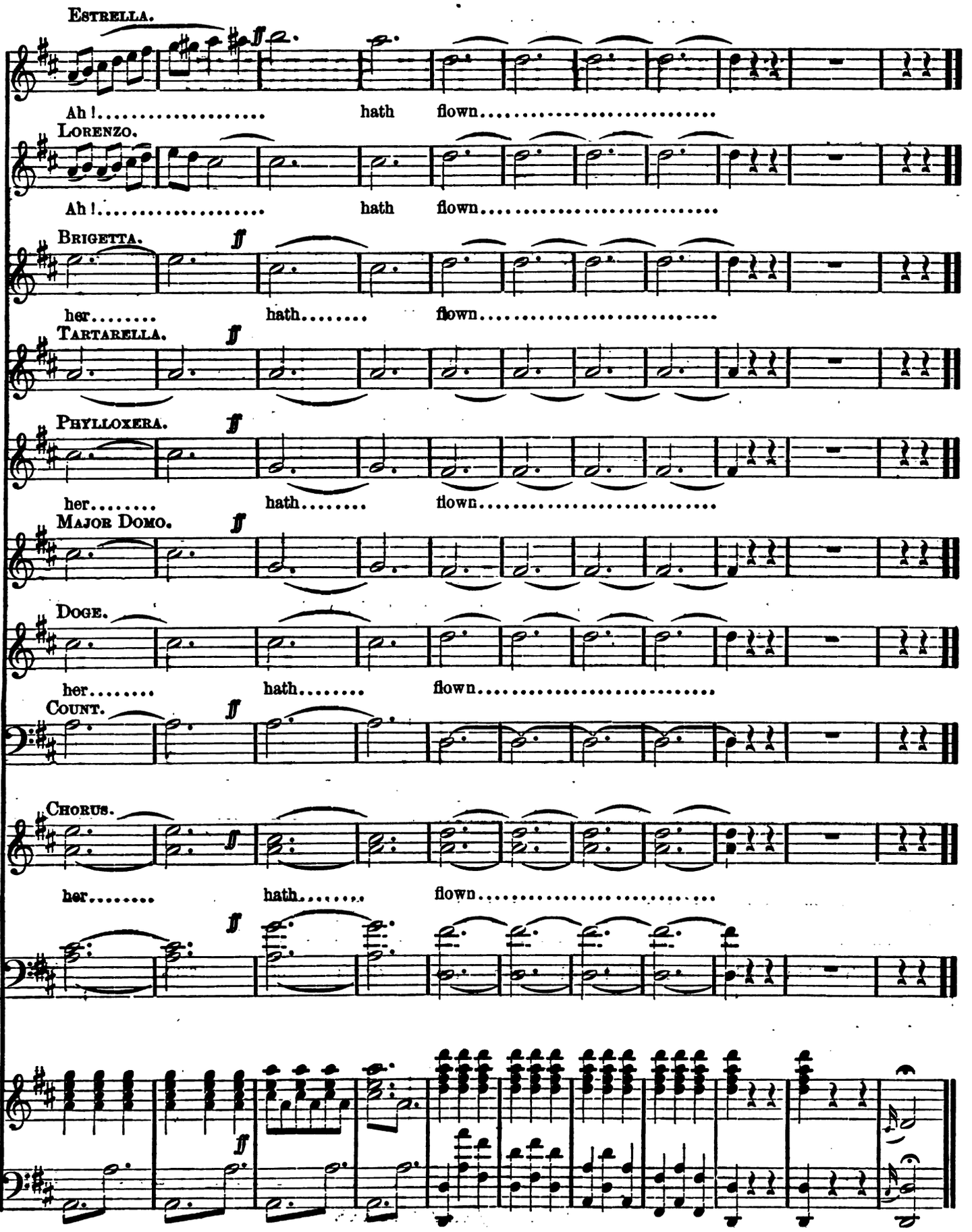

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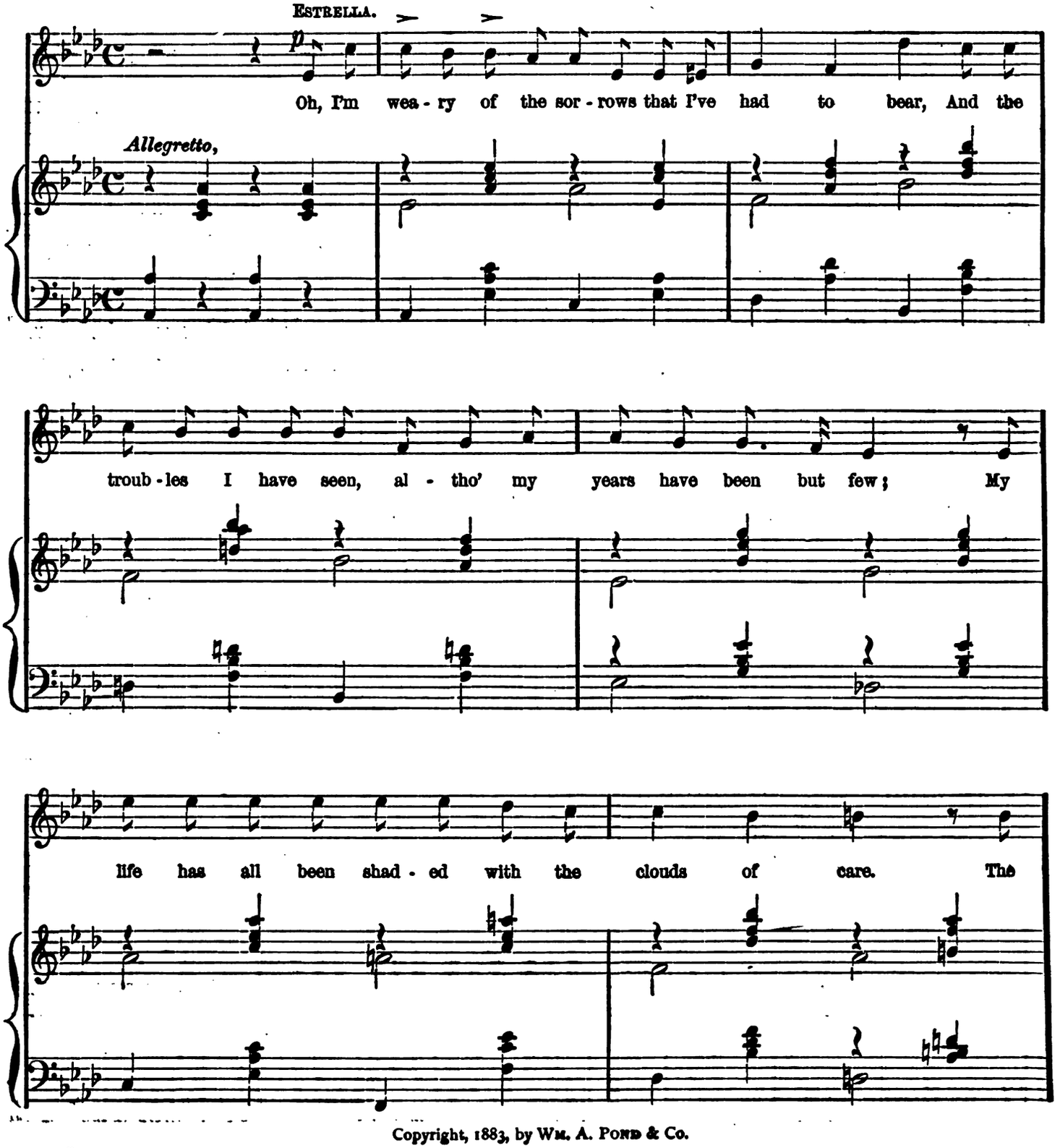
Trial scene; in which ESTRELLA *and* BRIGETTA *plead.*

I'M WEARY OF THE SORROWS.

No. 23. ARIA and CHORUS. Estrella.



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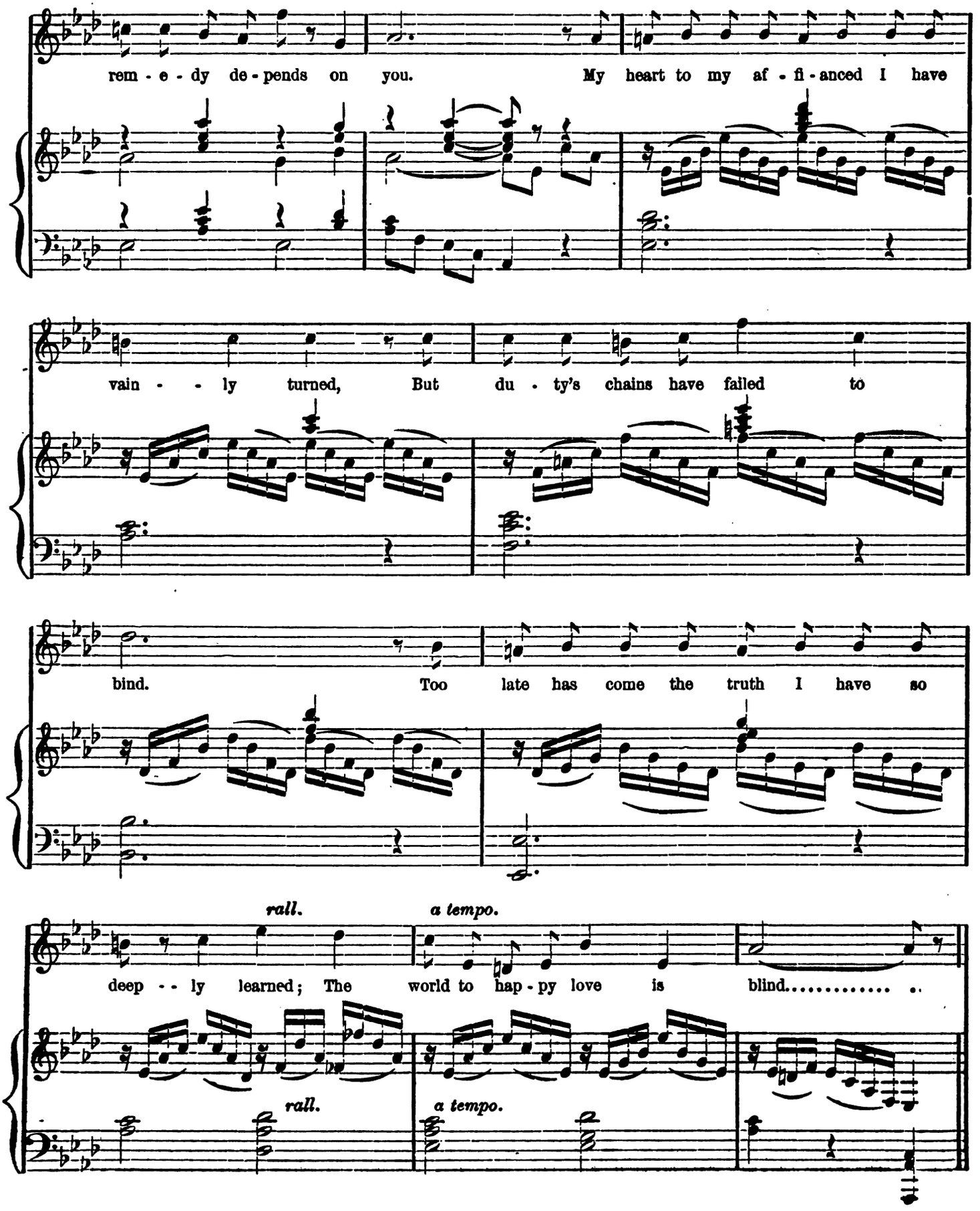

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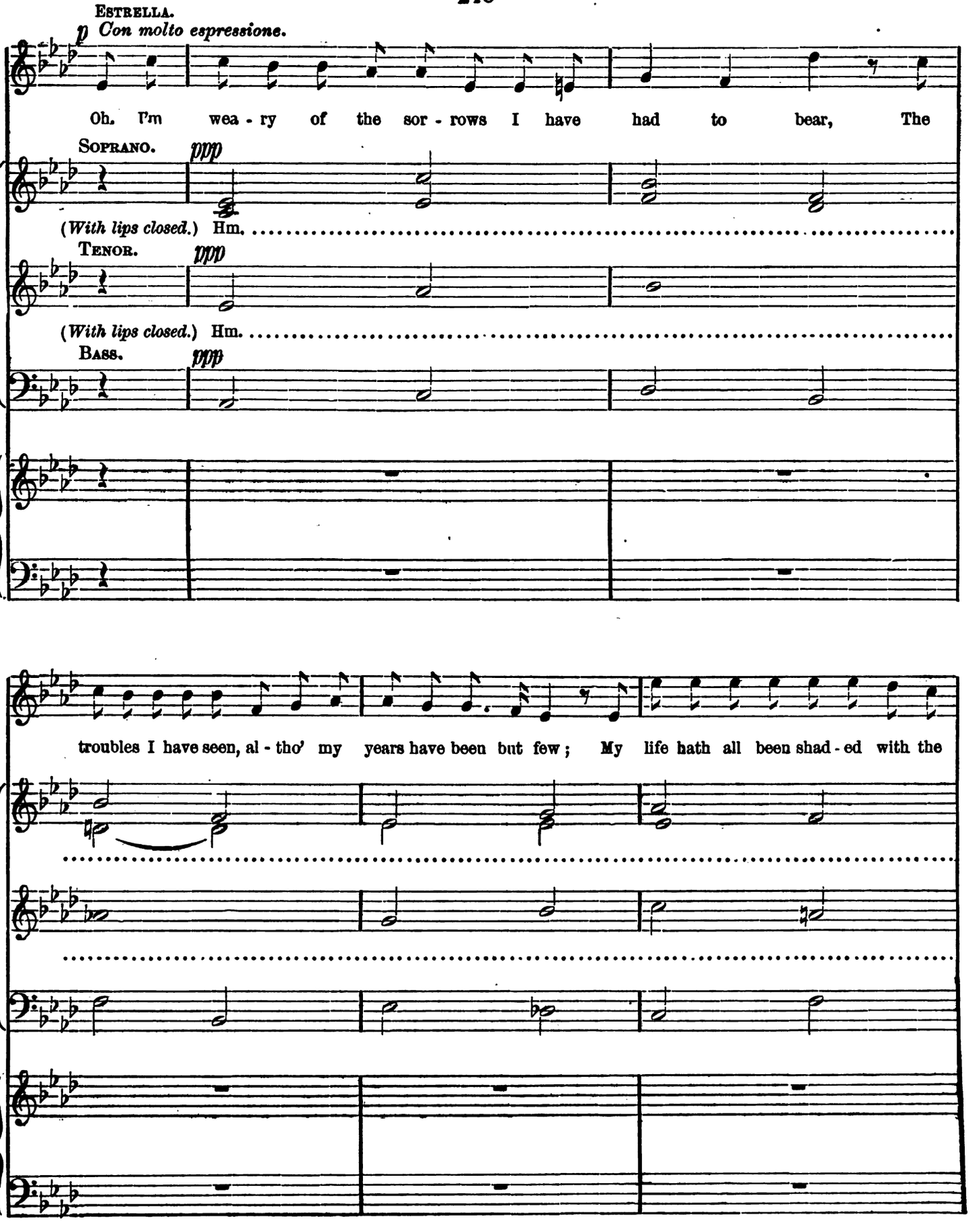

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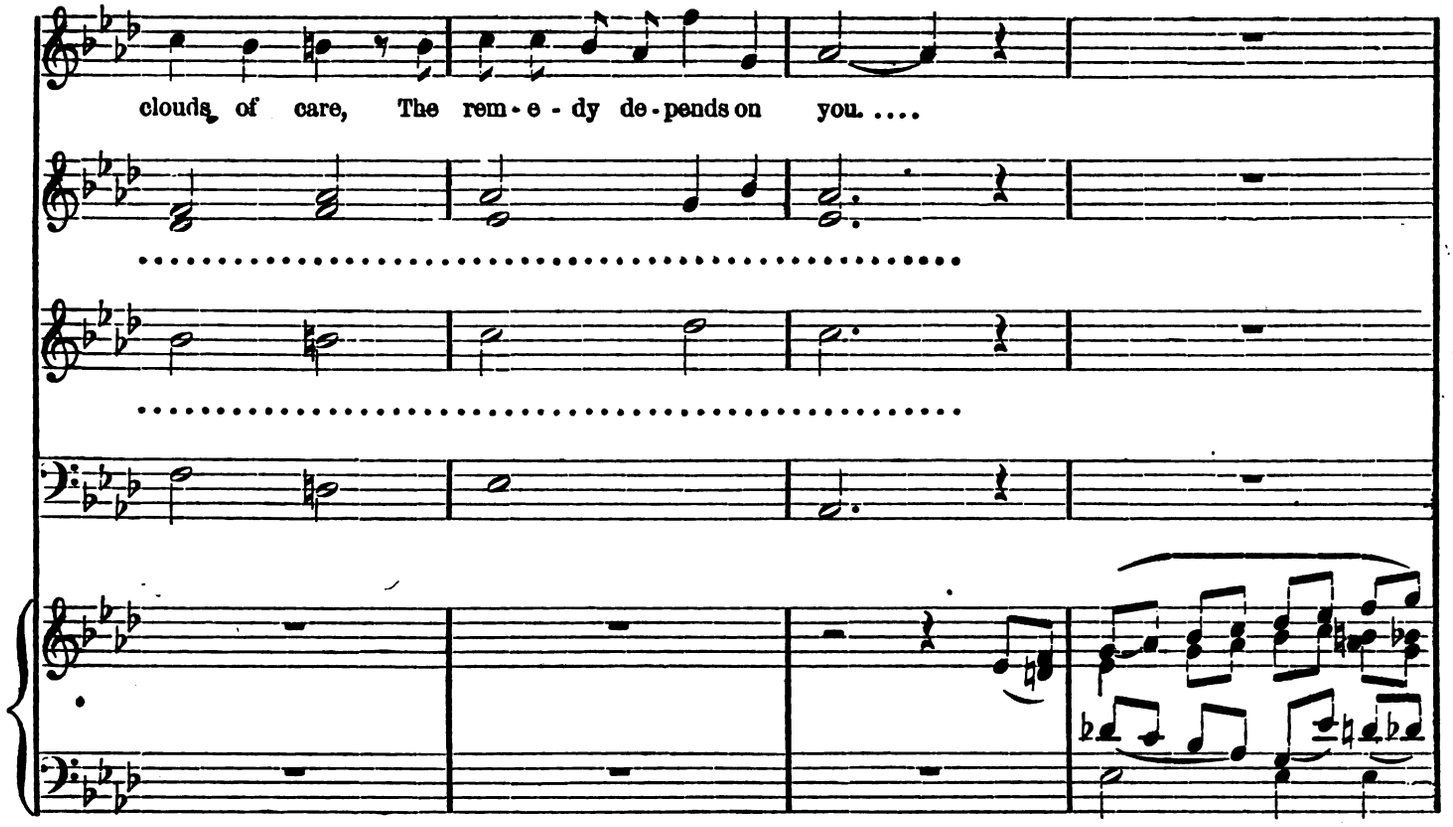

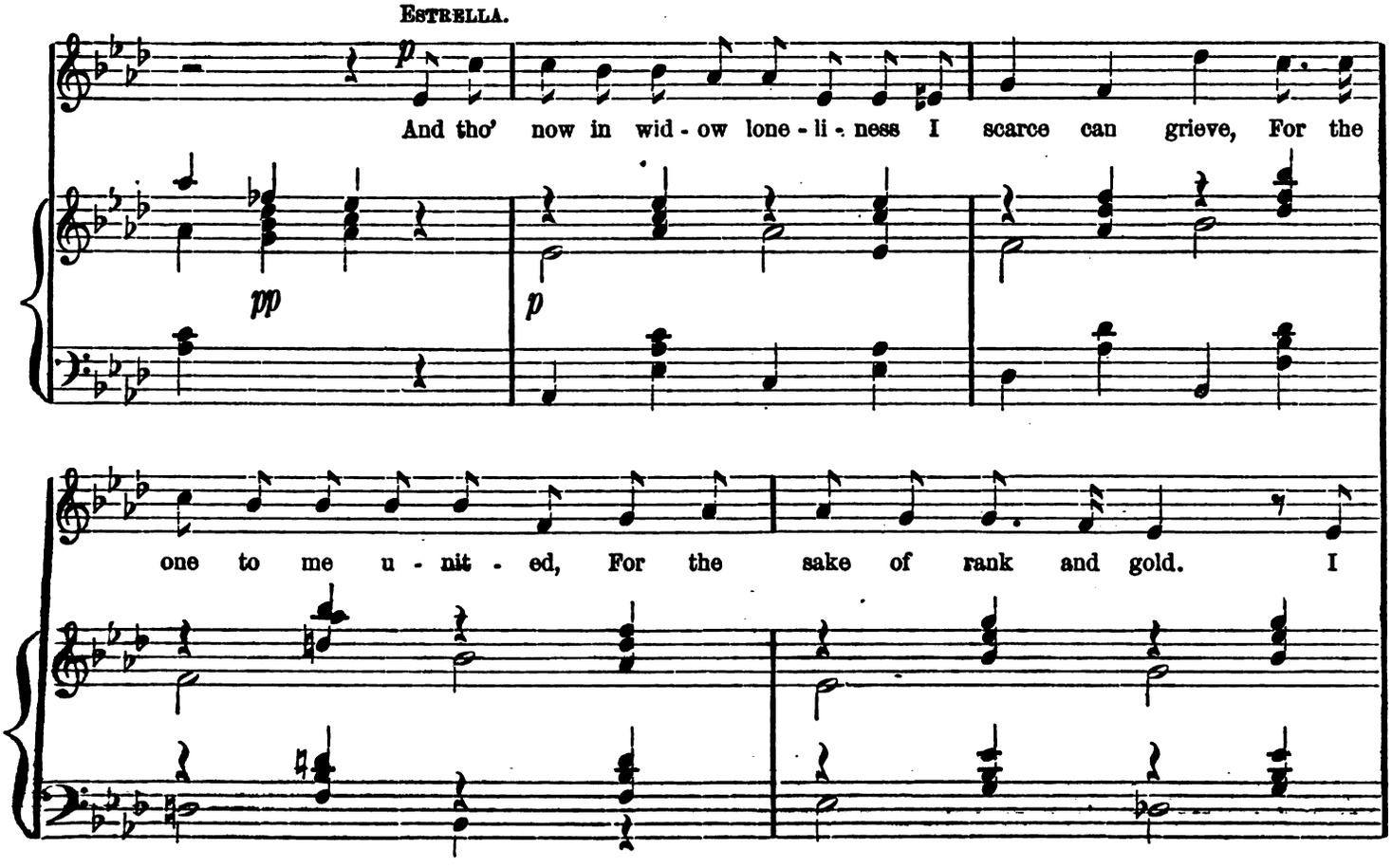

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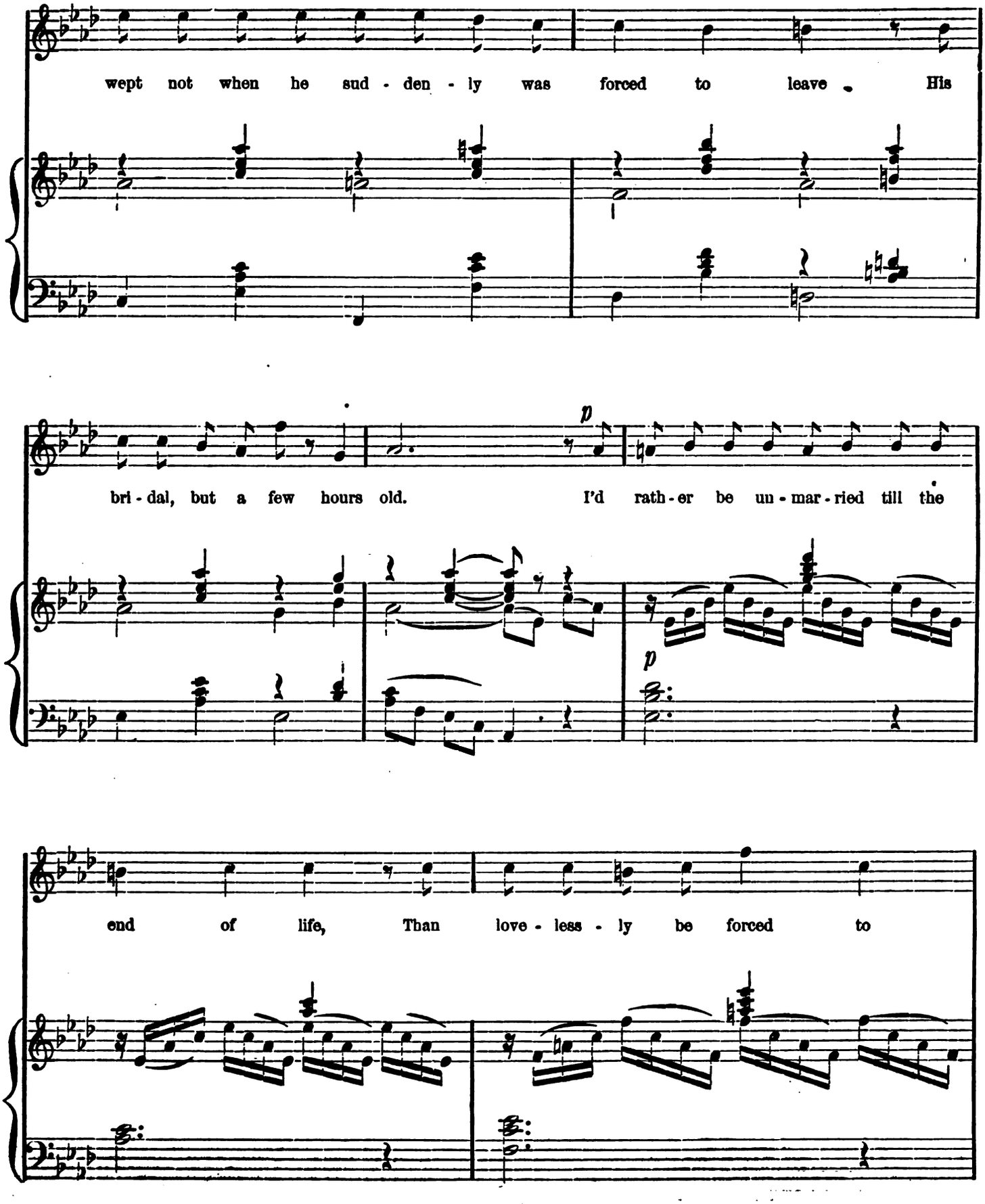

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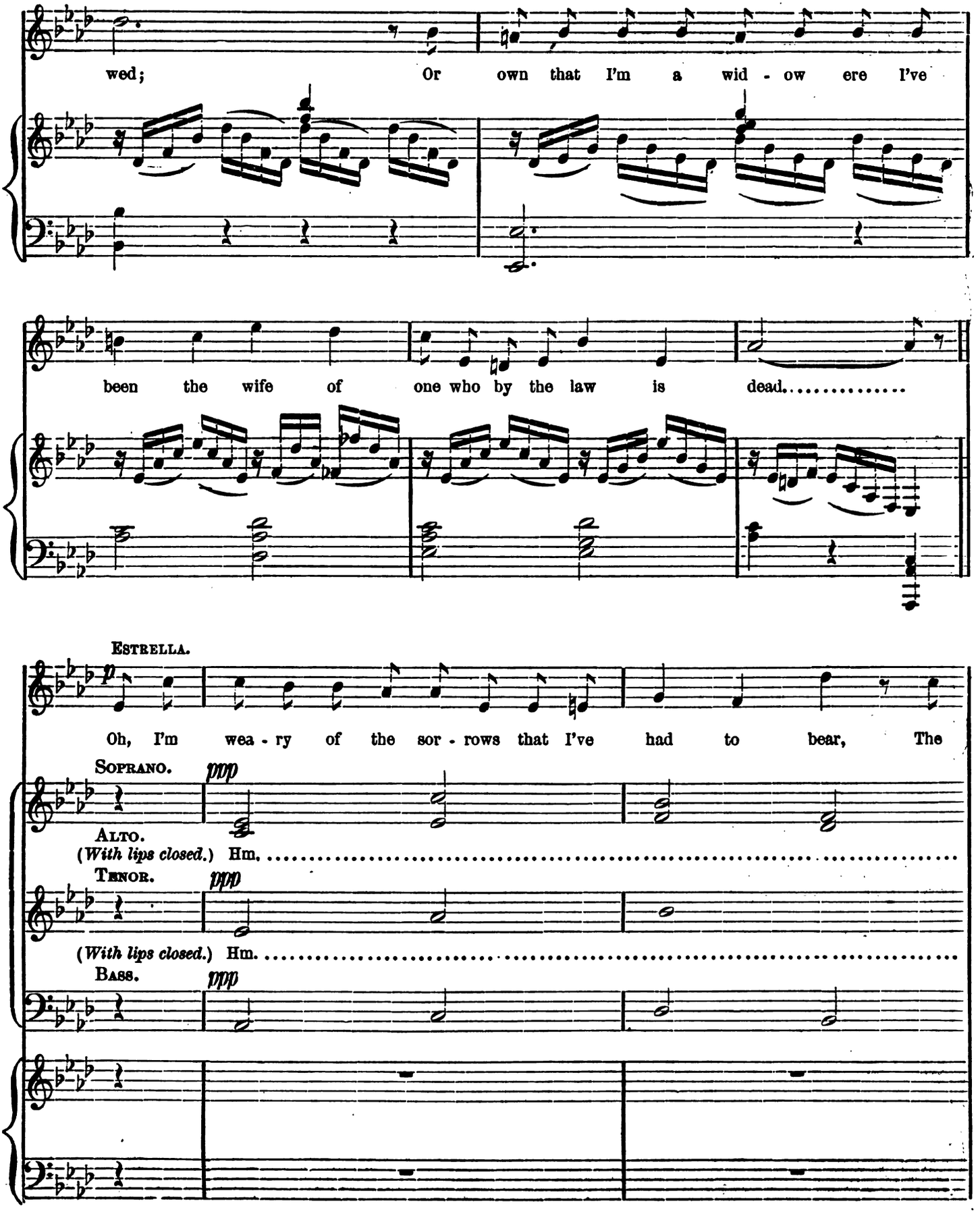

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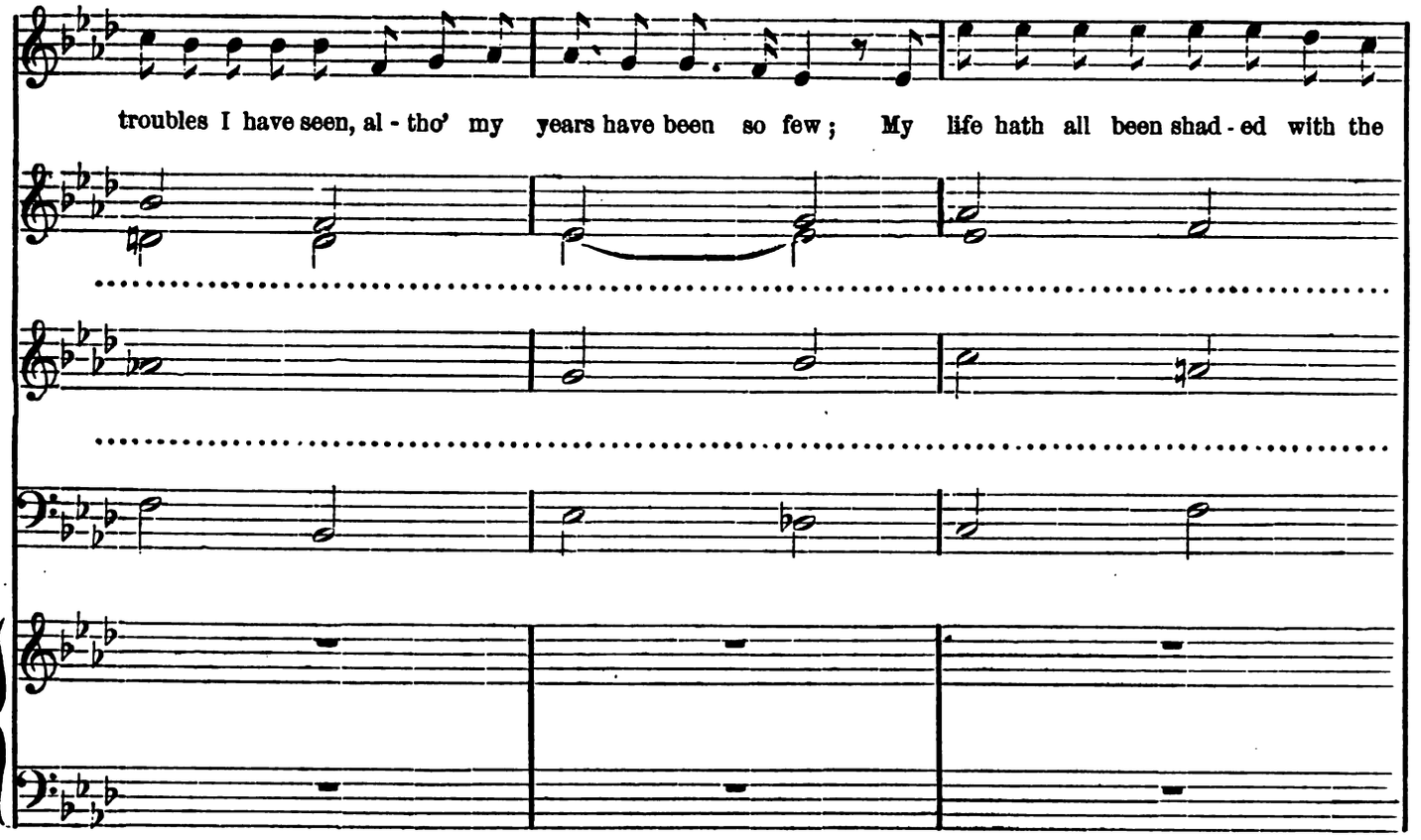

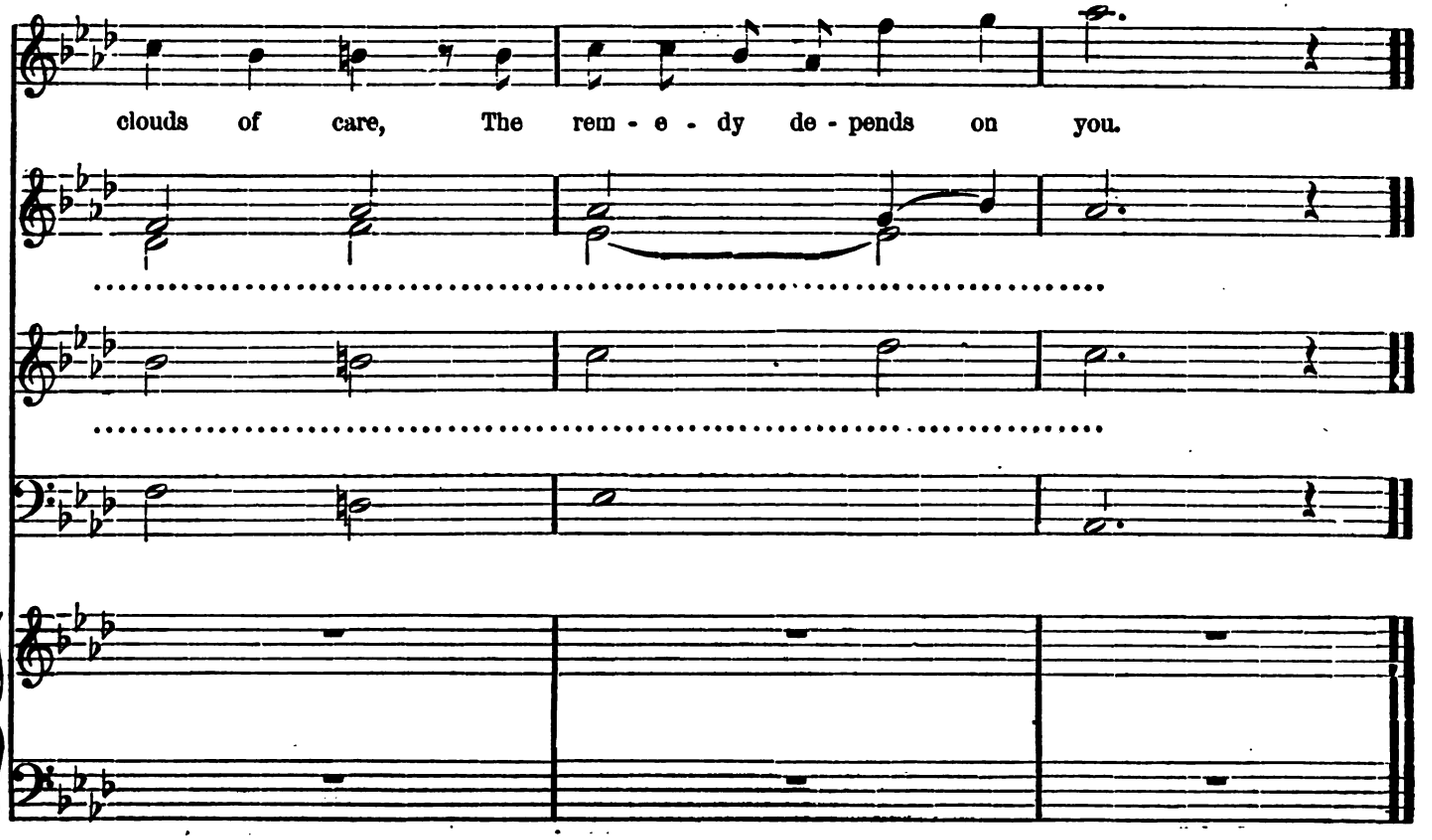

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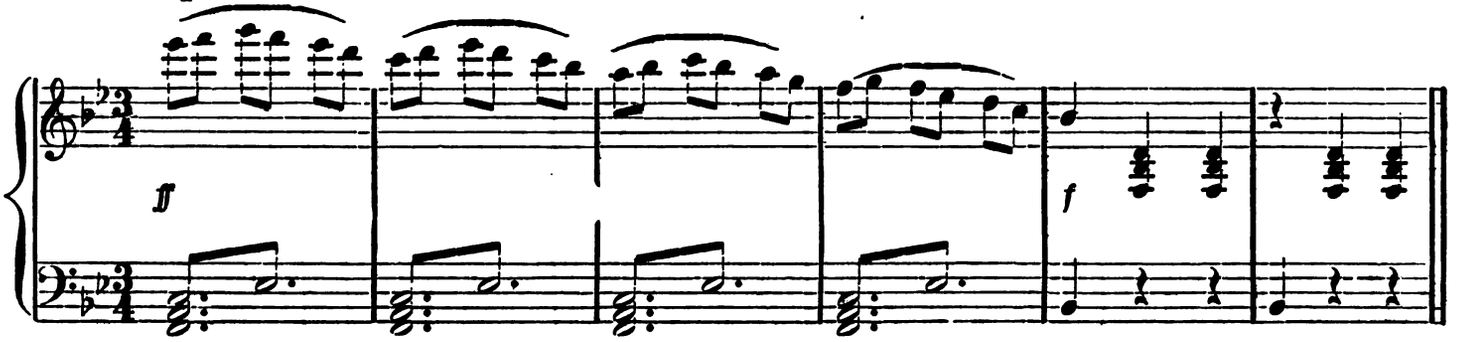
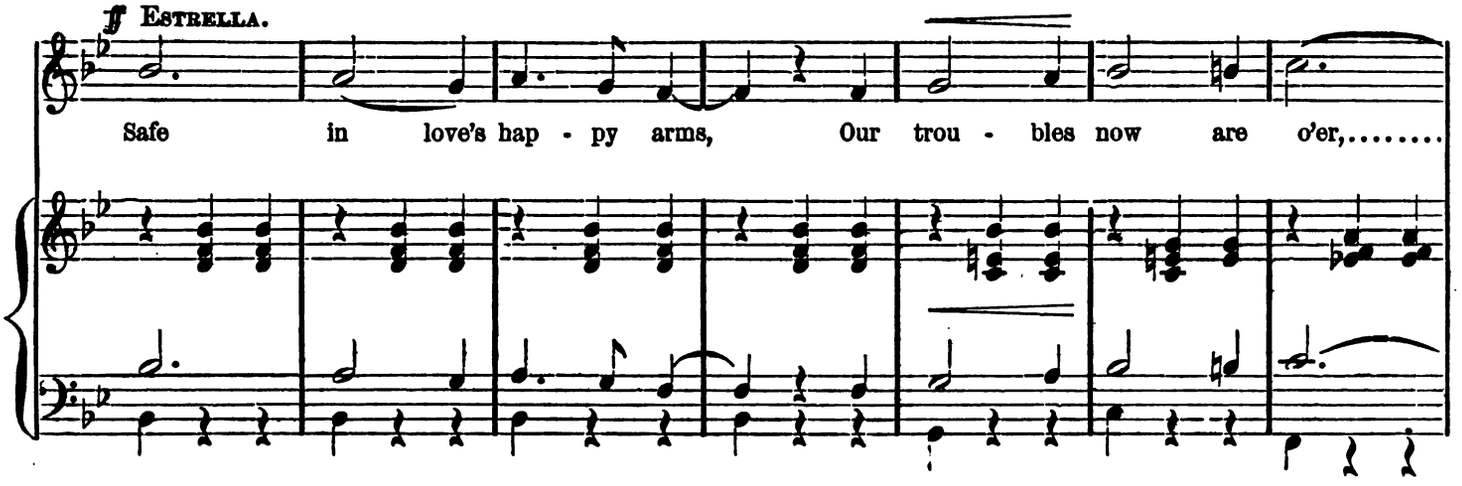
FINALE.

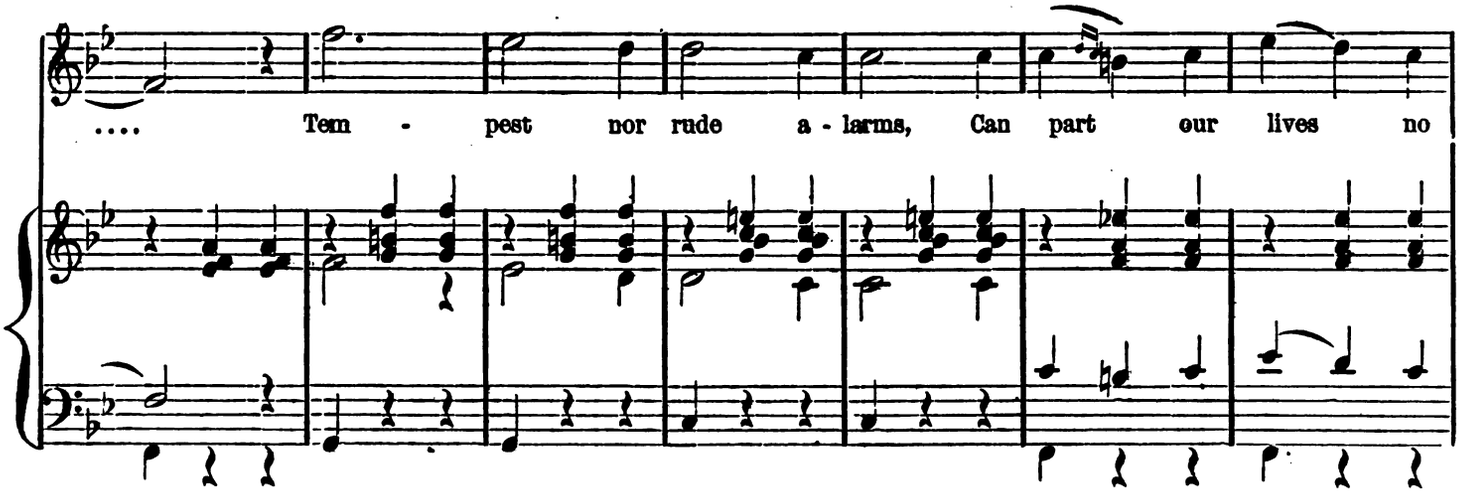
The DOGE *gives his decision that* ESTRELLA *having contracted two marriages, is the wife of both the* COUNT *and* LORENZO, *and orders them to settle the dispute by mortal combat. The* COUNT *refuses to fight for a bride who evidently does not love him, so the* DOGE *gives* ESTRELLA *to* LORENZO *and orders the* COUNT *to marry* BRIGETTA, *and give to* LORENZO *his Barony of Bendigo. Every-one is satisfied with his arrangement, and the* COUNT *is allowed to come to life again.*

No. 24.

Tempo di Valse.







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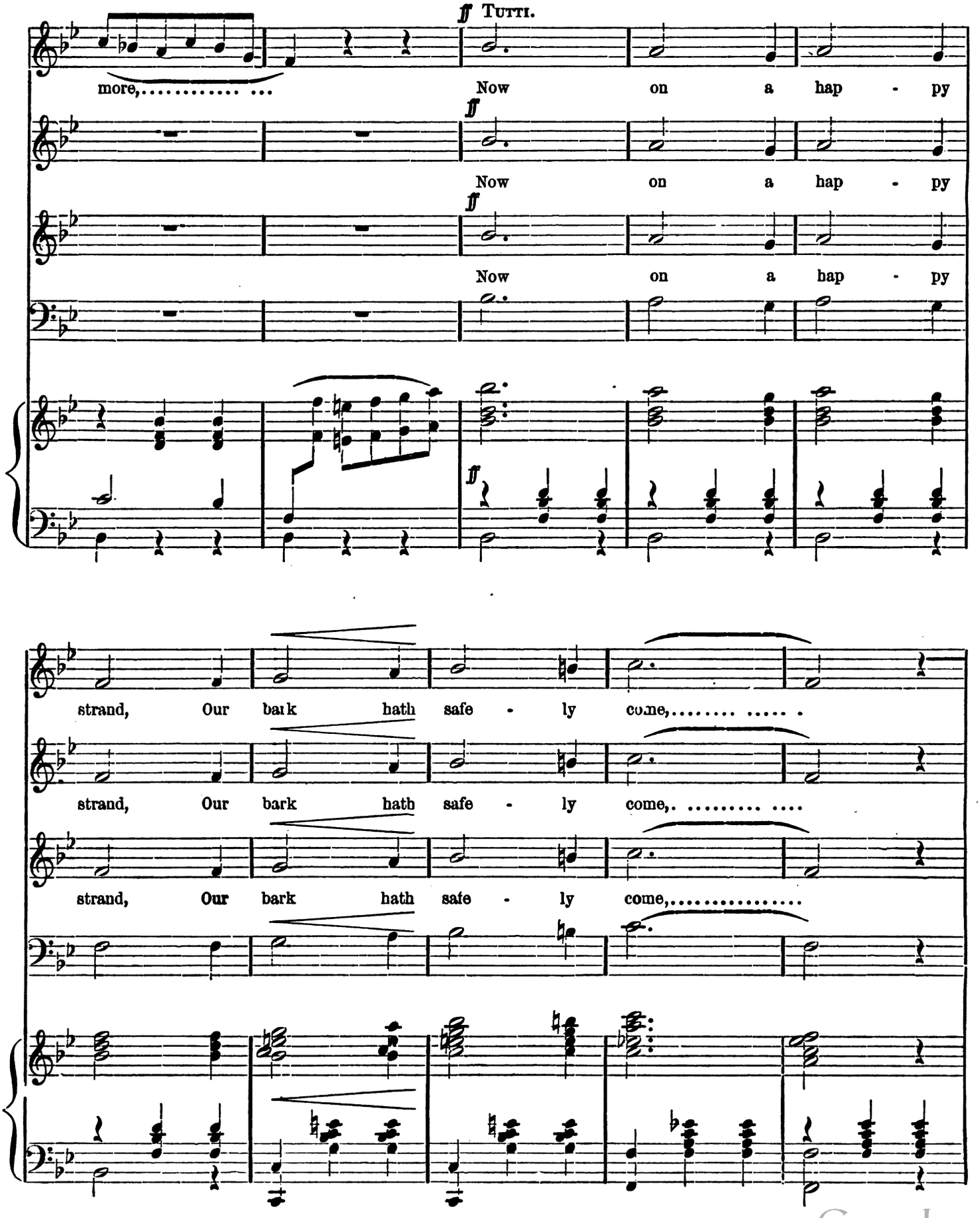

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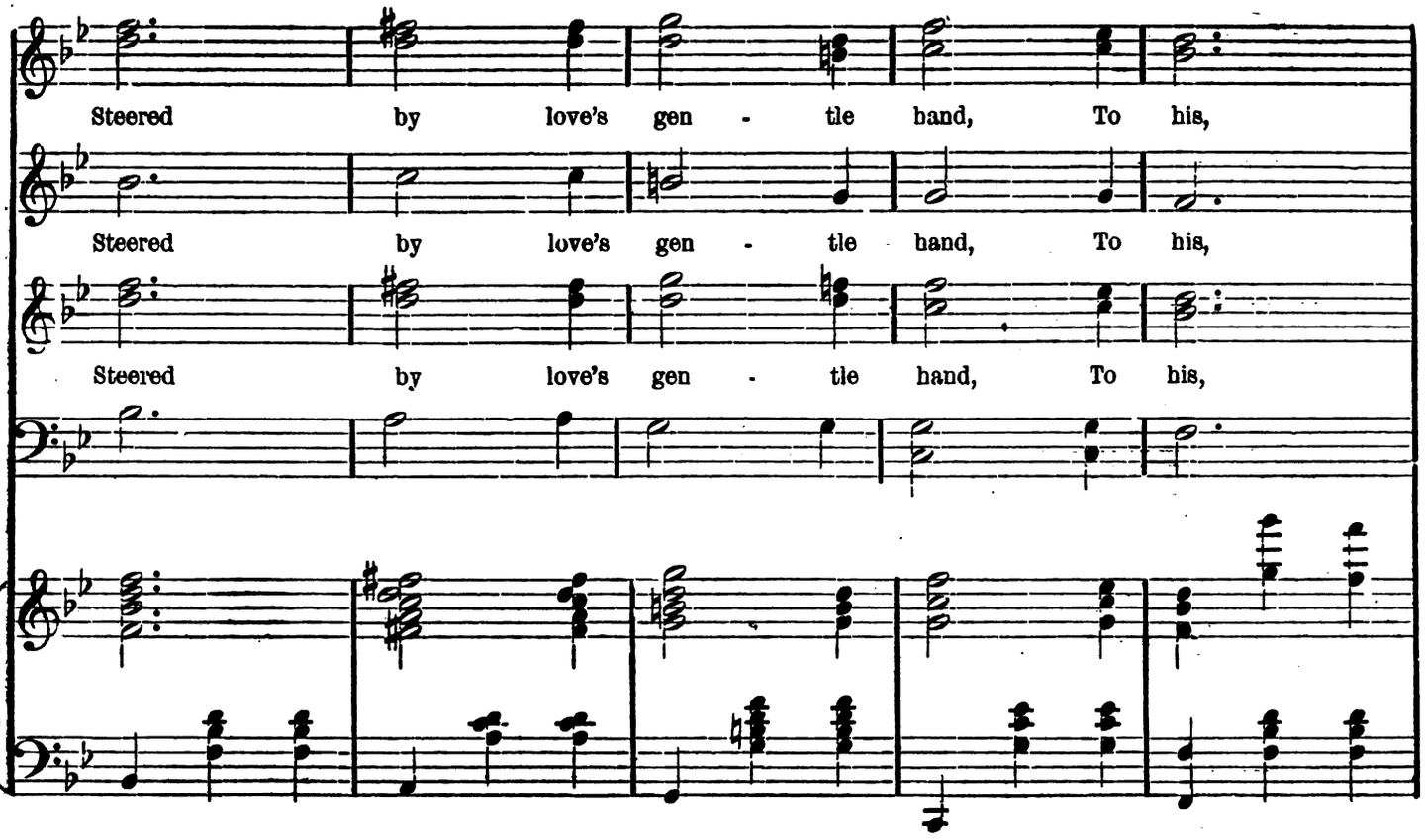

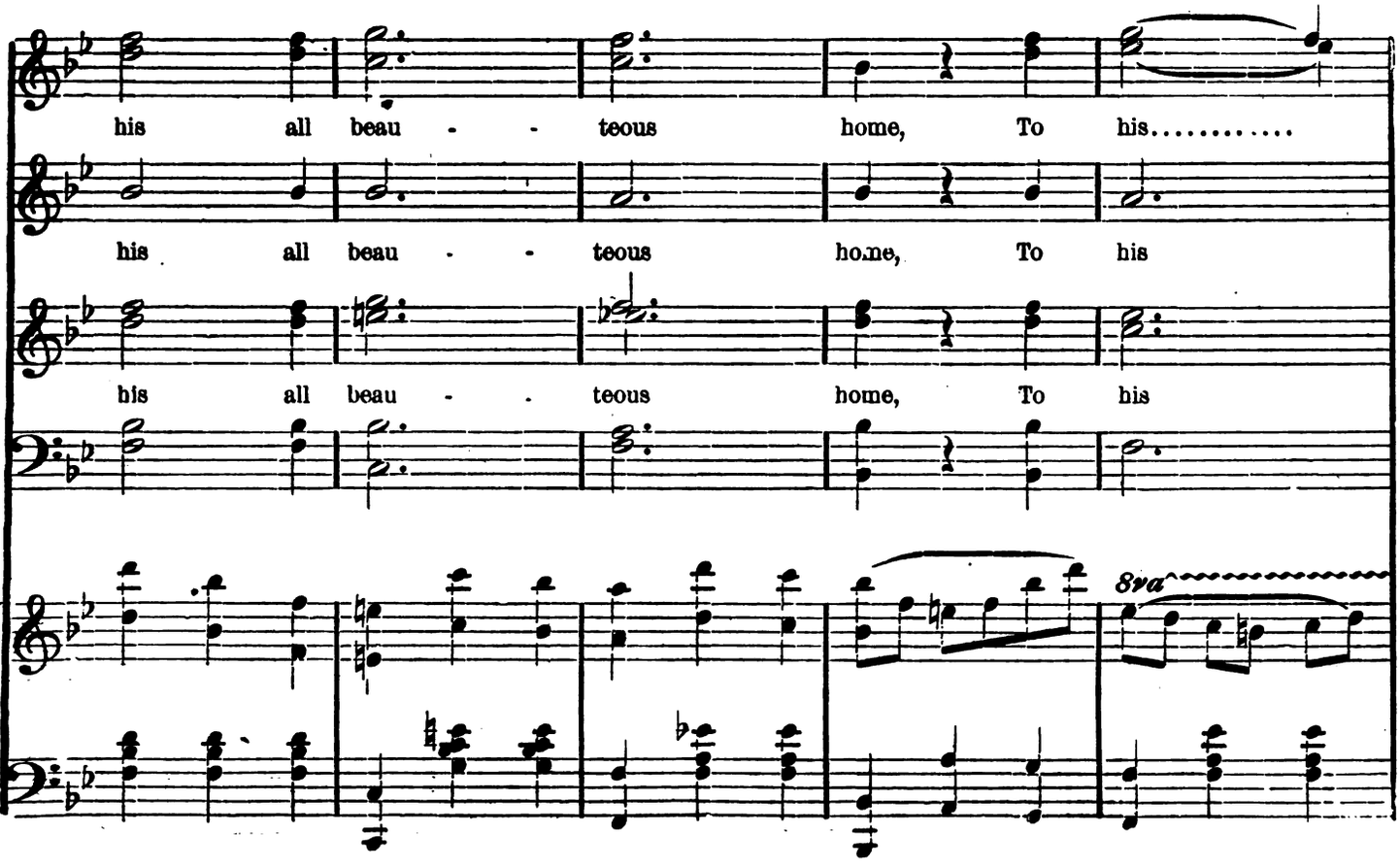

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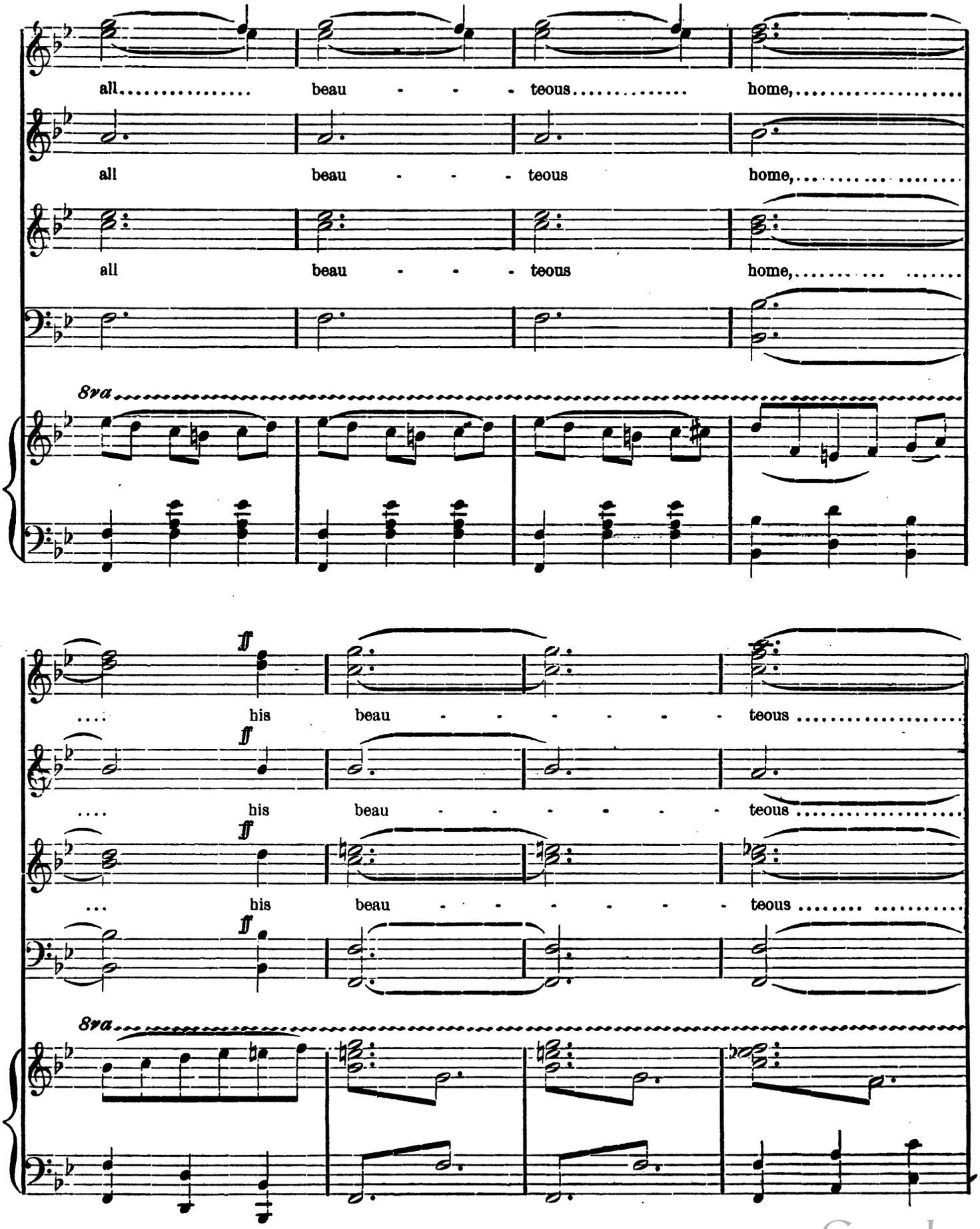

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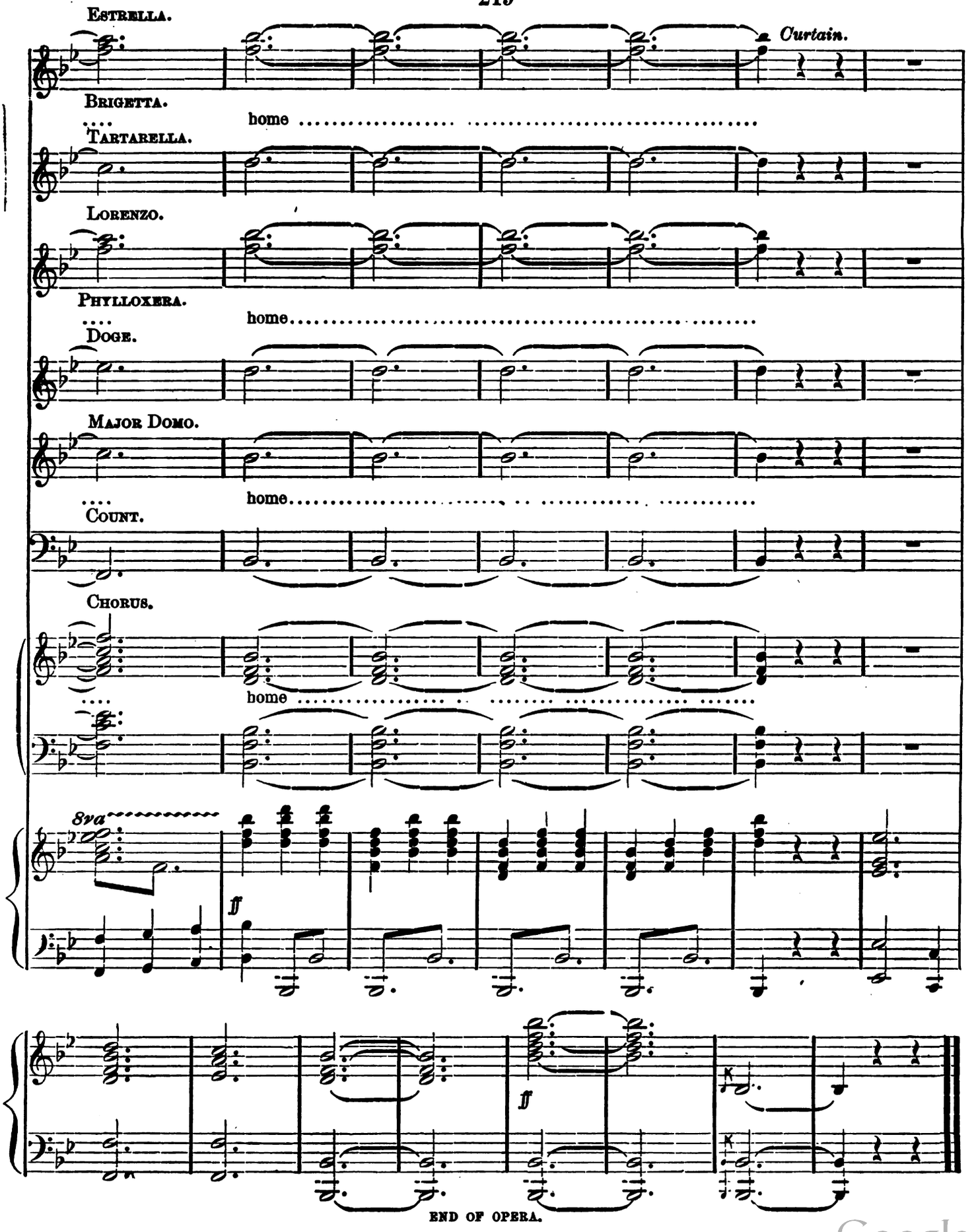

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